MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., December 10,1948.

The third meeting of the Commission of Fine Arts, during the fiscal year 1949, was held in its office in the Interior Department Building on Friday, December 10, 1948. The following members were present:

Mr. Clarke, Chairman,
Mr. Reinhard,
Mr. Sterne,
Mr. Murphy,
also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on October 29,1948, were approved.

2. NATIONAL CAPITAL MEMORIAL: Chairman Clarke called attention to a suggestion by Mr. Albert P. Greensfelder, member of the National Capital Park and Planning Commission, suggesting a National Capital Memorial in the form of a "Freedom Tower" (Exhibit A) for the Sesquicentennial Celebration in 1950. Mr. Clarke said that Mr. Greensfelder is a new member of that Commission, and doubtless is not aware of another plan for a memorial for this celebration, namely, a L'Enfant Memorial Fountain.

3. L'ENFANT MEMORIAL FOUNTAIN: The Secretary reported that Mr.John J. Cunningham, Educational Director of the National Sculpture Society, called recently, and stated that he desired a draft of a Bill for the proposed L'Enfant Memorial Fountain, in which the National Sculpture Society is interested. He proposes to see to it that a copy of the Bill is introduced by a Senator and a Congressman, at the next Session of Congress.

The Secretary presented the draft of a Joint Resolution (Exhibit B),

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., December 10, 1956.

The third meeting of the Commission of Fine Arts, during the fiscal year 1957, was held in the office in the Interior Department Building on Friday, December 10, 1956. The following members were present:

Mr. Clarke, Chairman,
Mr. Bushnell,
Mr. Stevens,
Mr. Mueller,
Mr. C. H. Sherrill, Secretary, Executive and Legislative Officer.

The meeting was called to order at 10:00 a.m.

1. APPROVAL OF MINUTES OF PREVIOUS MEETING: The minutes of the meeting of the Commission of Fine Arts, held on October 22, 1956, were approved.

2. NATIONAL CAPITAL PARKING: Chairman Clarke called attention to a suggestion by Mr. Albert E. Greenfield, member of the National Capital Park and Planning Commission, suggesting a National Capital Memorial in the form of a "Freedom Tower" (Exhibit A) for the Pennsylvania Avenue redevelopment in 1957. Mr. Clarke said that Mr. Greenfield is a new member of that Commission, and doubtless is not aware of another plan for a memorial on this site previously, a L'Enfant Memorial Fountain.

3. L'ENFANT MEMORIAL FOUNTAIN: The Secretary reported that Mr. John C. Cunningham, Executive Director of the National Capital Sesquicentennial Commission, recently, and without that he desired a draft of a bill for the proposed L'Enfant Memorial Fountain, to which the National Sesquicentennial Commission intended. He proposed to use it with a copy of the bill in connection by a Senator and a Congressman, as the next meeting of Congress.

The Secretary presented the draft of a joint resolution (Exhibit B)

which provides for a limited competition. The location proposed is on the cross axis of the Mall at Seventh Street and Constitution Avenue, south of the National Archives Building. The Commission considered the draft suitable. A copy is to be sent to Mr. Cunningham.

(A copy of the Bill was given General Grant for the attention of the National Capital Park and Planning Commission, which Commission concurred in the Bill. Similarly the endorsement of the Bill by the National Park Service has been made. See exhibits B-1, B-2, and B-3).

4. EXHIBITION OF THE PLAN OF WASHINGTON: Chairman Clarke read a letter dated November 19, 1948, sent to Mr. Edward Boykin, Director of the National Capital Sesquicentennial Commission, jointly by the Commission of Fine Arts and the National Capital Park and Planning Commission, accepting the offer of the Corcoran Gallery of Art to make space available on the ground floor of the Gallery for an Exhibition on the Plan of Washington during the Sesquicentennial Celebration in 1950, provided Congress makes a fund of $27,856 available to the Gallery for necessary expenses (Exhibit C). (See also C-1)

The Commission considered the matter and ratified the action taken by the Chairman in sending the letter above-mentioned.

The Secretary reported that there is to be a large Exhibition of Historical Paintings on the second floor of the Gallery.

Also, Mr. Cunningham, of the National Sculpture Society, desires to know whether the sculptors could arrange for an Exhibition of Sculpture in some of the Galleries adjacent to the Atrium on the first floor of the Corcoran Gallery of Art, at their own expense. The Commission felt that would be appropriate and Mr. Cunningham was informed accordingly (Exhibit D).

The Secretary stated that, during a recent visit with Mr. Lawrie at Easton, Mr. Lawrie had expressed his preference for the foyer of the National Museum, but upon taking up this matter with Dr. Wetmore, Secretary of the Smithsonian Institution, Dr. Wetmore advised that the desired space is not available in the National Museum, since commitments have been made for 1950. (Exhibit D-1)

(Exhibit D-4)

available in the National Museum, since consideration has been made for [illegible]
Smithsonian Institution, Dr. Gunge advised that the desired space is not
Museum, but upon taking up this matter with Dr. Ternum, Secretary of the
Easton, Mr. Lumis had expressed his preference for the foyer of the National
Secretary stated that, during a recent visit with Mr. Lumis to
appropriate and Mr. Cunningham was instructed accordingly (Exhibit C).
Gallery of Art, at their own expense. The Commission felt that would be
the Galleries adjacent to the Mezzanine on the first floor of the Gruen Wing
whether the sculpture could arrange for an Exhibition of sculpture in some of
Alec, Mr. Cunningham, of the National Sculpture Society, desired to know
Historical Paintings on the second floor of the Gallery.

The Secretary reported that there is to be a large Exhibition of

the Chairman in sending the letter above-mentioned.

The Commission considered the matter and ratified the action taken by

the Gallery for necessary expense (Exhibit C). (See also C-1)

Celebration in 1930, Provided Congress makes a fund of $25,000 available to
the Corcoran Gallery of Art to make space available on the ground floor of
and the National Capital Park and Planning Commission, according the offer of
Capital Sesquicentennial Commission, jointly by the Commission of Fine Arts
dated November 19, 1929, sent to Mr. Edward Hopkin, Director of the National

4. EXHIBITION OF THE PLAN OF WASHINGTON: Chairman Clarke read a letter

Park Service has been made. See exhibits B-1, B-2, and B-3).
in the Bill. Similarly the endorsement of the Bill by the National
(A copy of the Bill was given General Grant for the attention of the
National Capital Park and Planning Commission, which Communication concurred

draft suitable. A copy is to be sent to it. Cunningham.

south of the National Archives Building. The Commission considered the

the cross axis of the Mall at Seventh Street and Constitution Avenue,

which provides for a limited competition. The location proposed is on

5. THE WHITE HOUSE: Hon. H. G. Crim, Chief Usher of the White House, in company with Mr. Lorenzo Winslow, Architect of the White House, Mr. H. S. Chandler, Assistant to Mr. Winslow and Mr. Charles Barber, Engineer, of the Public Buildings Administration, presented drawings proposing fireproofing and alterations in the White House. Hon. W. E. Reynolds, Commissioner of Public Buildings, also was present.

The plans were discussed; and the Commission took them under advisement.

The Commission noted that certain alterations were proposed that would result in a radical change in the design of the entrance lobby. This suggested change was occasioned by proposed alterations in the main stairway between the first and second floors.

The Commission felt that, in view of the great public interest in the White House, an outstanding firm of architects should be appointed as consultants to prepare the architectural plans for the reconstruction of the White House, inasmuch as they do not have confidence in Mr. Winslow's ability to prepare them.

Chairman Clarke prepared a Memorandum on the subject, which is attached to these Minutes and made a part thereof (Exhibit E).

6. PORTRAIT OF MRS. GROVER CLEVELAND: Mr. Finley presented the following Memorandum for the information of the Commission:

December 8, 1948.

Memorandum to the Chairman,
Commission of Fine Arts.

Mr. Finley reported that, while in New York during the month of October, he visited Mrs. John Amen, daughter of President and Mrs. Grover Cleveland, at Mrs. Amen's apartment on Park Avenue. Mrs. Amen showed him the portrait of her mother by Zorn.

Mr. Finley stated that it was a very handsome portrait, indeed, measuring forty by fifty inches, showing Mrs. Cleveland in a white silk dress and would be a most suitable portrait to represent Mrs. Cleveland at the White House.

Mrs. Amen stated, however, she did not wish to give the portrait during her lifetime, but did not indicate what the eventual disposition might be. She will be very glad, however, to have a copy made for the White House at any time, if some organization wished to do so. Mr. Finley spoke with the President of the National League of American Pen Women, who said they might present such a copy at some time in the future, but did not make a definite commitment. David E. Finley, Vice Chairman.

Mr. Sterne said he knew Mr. Zorn personally, and felt it would be impossible for an artist of this day and age to make a good copy of a Zorn portrait.

The Commission took no further action at this time, excepting to express their appreciation of the Memorandum from Mr. Finley.

7. COMMITTEE ON WHITE HOUSE FURNISHINGS: Chairman Clarke offered for the information and records of the Commission a letter which he had sent to Mr. Finley regarding matters pertaining to the public rooms of the White House (Exhibit F), and also a copy of Mr. Finley's reply (Exhibit F-1).

Chairman Clarke explained the contents of the letters and the Commission generally concurred in the sentiments therein expressed.

8. FLUORESCENT LIGHTING, DISTRICT OF COLUMBIA: Under date of December 9, 1948, the following letter was received from Mr. J. N. Robertson, Director of Highways, District of Columbia.

December 9, 1948.

My dear Mr. Clarke:

We are in receipt of a letter dated November 17, 1948, from Mr. John L. Farmer, Randall Electric Company, 123 East Broad Street, Spartanburg, South Carolina, in which it is requested that permission be granted him for the installation of a new type Fluorescent Street Light in the District of Columbia.

This matter has been discussed with the Engineer Commissioner, and it is his request that we receive an expression of opinion from you before reply is made to the above-mentioned letter.

I have discussed this matter with Mr. Caemmerer of the Fine Arts Commission and he is of the opinion that it should be brought to the attention of the members of this Commission at its next meeting. However, in view of the fact that quite a period of time has lapsed since receipt of Mr. Farmer's letter it is not felt that this matter can be delayed until the next meeting of the Fine Arts Commission.

I would like to point out that the Randall Electric Company would like to install fourteen fluorescent street lights, on an experimental basis, on E Street, N.W., from 10th Street to 13th Street. If for any reason the District of Columbia is not satisfied with the efficiency and economy supposedly afforded by these lights, then they will, of course, be removed at no expense to the District of Columbia.

An early expression of your thoughts in this matter will be greatly appreciated.

With personal regards,

Sincerely yours,

J.N.Robertson,
Director of Highways, D.C.

The Commission discussed the subject. The Secretary was requested to inform Mr. Robertson that the scheme merits a trial and that, if he could arrange for an inspection by the Commission at the next meeting on January 10th, the Commission would be pleased to inspect them (Exhibit G).

9. FIRST DIVISION MEMORIAL, WORLD WAR II: Chairman Clarke reported that during the past month Col. Adolphe Huguet (Retired), Chairman of the Executive Committee of the First Division, A. E. F., Memorial Association, World War I, complained about the submission of plans by Lieut. Col. Ciccolella and Cass Gilbert, Jr., architect, of the First Infantry Division, World War II Memorial. Col. Huguet submitted a plan of procedure (Exhibit H), pointing out in particular that the First Division A.E.F. Memorial Association (World War I) should approve any design for the First Infantry Division World War II Memorial, in the event that it is erected in juxtaposition to the existing World War I Memorial, before action is taken by the Commission of Fine Arts in the matter. The Commission agreed to this procedure,and the Secretary advised that he had informed Lieut. Col. Ciccolella of directions by Chairman Clarke to this effect (Exhibit H-1), and furnished him with a copy of a letter that Chairman Clarke sent to Col. Huguet (Exhibit H-2).

10. AMERICAN BATTLE MONUMENTS COMMISSION: Brig. Gen. Thomas North, Secretary of the American Battle Monuments Commission, and Mr. John F. Harbeson, Consulting Architect, presented the following:

(a) Painter for Memorial Chapel at Hamm, Luxembourg: Mr. Harbeson presented photographs of executed work by Hildreth Meiere, who has been recommended by the architects, Voorhees, Walker, Foley, and Smith, as painter associate for their chapel at Hamm, Luxembourg.

The photographs received the particular attention of Mr. Sterne, who recommended that Miss Meiere do her work in the mosaic rather than in the metal type; the appointment was approved accordingly. (Exhibit I)

(b) Neuville en Condroz, Belgium: Mr. Harbeson presented a revised plan for the lay-out of the graves in the American Cemetery at Neuville en Condroz, by Reinhard, Hofmeister and Walquist, Architects, of New York City. The Architects propose the grave area in the form of a cross on the gently sloping terrain. The original plan called for a larger grave area than seemed justified for the number of graves. Mr. Harbeson pointed out the area to be eliminated. The chateau is in very bad condition, apparently operated as a sawmill. Earlier the Belgian Government planned to restore the chateau, but now they cannot do it, since funds are not available.

A new highway has been provided in the vicinity of the proposed cemetery from which entrance is now to be made. Now the entrance to the cemetery will be between rows of trees which will form a magnificent approach.

Mr. Harbeson pointed out "the Mall of the Missing," to be situated on a cross-axis with the entrance between two rows of mature spruce trees. Here the names of the unknown dead will be carved on monumental stones located between these trees.

One centrally located building, to serve as chapel and as the memorial (the chapel in the center, the memorial around the outside of it) was indicated in plan only. This is proposed to be in the center.

The Commission approved the general plan for the grave lay-out and for the general location of the Chapel-Memorial (Exhibit J).

Mr. Harbeson concluded by stating that the design for the chapel-memorial and any other buildings will be submitted later, as well as the idea for the treatment of the inscriptions.

(c) St. James Chapel, France: Mr. Harbeson stated that, during a visit of General North in France last summer to this cemetery, the design was considered on the ground; the tower was thought to be too high as originally

(p) Downhills or Doubles, Ashtown: Mr. Harpenden received a severe
blow on the leg-out of the grave in the Ashtown Cemetery at Bexhills on
Tuesday, by Mainwaring, Bohemians and Bridget, Bradleech, of Bexhill.
The Ashtoobs produce the grave once in the funeral a cause on the muddy
sloping fountain. The original plan called for a larger brave once than exposed
installed for the surface of Heaven. Mr. Harpenden pointed out the area no be
eliminated. The chairman is in very bad condition, frequently observed as a
result. Earlier the Belgian representative planned to remove the chairman, but
now they cannot do it, since Under the Northeastern.

A new highway has been provided in the vicinity of the proposed cemetery
from which entrance is now to be made. How the entrance to the cemetery will
be between rows of trees which will form a magnificent spectacle.

Mr. Harpenden pointed out "the hall of the living," to be situated on a
cross-axis with the numerous pathways. The rows of fortune spruce trees. Some
the names of the unknown dead will be carved on numerical stones located
between these trees.

One centrally located building, to serve as chapel and be the symbolical
(the chapel in the center, the memorial around the outside of it) was included
in plan only. But it proposed to be in the center.

The Commission approved the general plan for the grave location and for the
general location of the Chapel-Memorial (Exhibit 1).

Mr. Harpenden ensured by stating that the weight for the chapel-memorial
and any other buildings will be submitted later, we will get a plan for the
treatment of the inscriptions.

(c) Mr. Jones Street, Thrace: Mr. Harpenden stated that, during a visit
to General Tutt in Thrace last summer to this cemetery, the matter was
considered on the ground; the tower was thought to be too high as originally
planned for the surface of Heaven. Mr. Harpenden pointed out the area no be
eliminated. The chapel is in very bad condition, frequently observed as a
result. Earlier the Belgian representative planned to remove the chapel, but
now they cannot do it, since Under the Northeastern.

A new highway has been provided in the vicinity of the proposed cemetery
from which entrance is now to be made. How the entrance to the cemetery will
be between rows of trees which will form a magnificent spectacle.

Mr. Harpenden pointed out "the Hall of the Living," to be situated on a
cross-axis with the numerous pathways. The rows of fortune spruce trees. Some
the names of the unknown dead will be carved on numerical stones located
between these trees.

One centrally located building, to serve as chapel and be the symbolical
(the chapel in the center, the memorial around the outside of it) was included
in plan only. But it proposed to be in the center.

The Commission approved the general plan for the grave location and for the
general location of the Chapel-Memorial (Exhibit 1).

Mr. Harpenden ensured by stating that the weight for the chapel-memorial
and any other buildings will be submitted later, we will get a plan for the
treatment of the inscriptions.

(c) Mr. Jones Street, Thrace: Mr. Harpenden stated that, during a visit
to General Tutt in Thrace last summer to this cemetery, the matter was
considered on the ground; the tower was thought to be too high as originally

designed by Mr. Aldrich (124 feet). He has submitted, therefore, alternate studies,-B (117'), C (109', and D, (100'). In each case the architect has retained the width of the tower at the base as shown in the original design. Being a square in plan, the tower appears heavier in the diagonal view than when seen in direct elevation.

General North said that last year the Fine Arts Commission approved the chapel with the tallest tower, and subsequently the Battle Monuments Commission expressed some doubt as to its height. The General went on a trip to the site with Markey Stevenson, and found that the height of the trees in the region was about 35 to 40 feet. Inasmuch as Mr. Stevenson raised the point of the tower height, the General wrote to Mr. Harbeson about it, and he took it up with Mr. Aldrich.

Mr. Harbeson remarked, "The opinion of Mr. Aldrich is that the proportion of study A is much finer than any of the others. In making these alternate studies, Mr. Aldrich has kept the width the same in every case. If it is considered that the tower might be lower, it should doubtless retain the same proportionate width as Scheme A. I propose to reduce it about one foot on each side."

The Commission agreed that from the side elevation the tower should be a little lower, and consequently a little narrower in both plan dimensions. It appeared that the relationship in side elevation is better if the tower is lowered to 108 feet and reduced in bulk proportionately.

The Commission thereupon agreed to the proportion as originally designed by Mr. Aldrich, but to reduce the tower in height to 108 feet and in width proportionately. (Exhibit K).

11. AMERICAN RED CROSS BUILDING: Hon. W. E. Reynolds, Commissioner of Public Buildings, and Mr. A. S. Thorn, Acting Supervising Architect, of

the Public Buildings Administration, submitted in behalf of the architects, Eggers and Higgins, of New York City, a design for a New District of Columbia Red Cross Building, to be located on the north side of E Street, between 20th and 21st Streets, Northwest. Mr. Theodore Young and Mr. Malcolm A. Rice were present, representing the firm. Mr. Rice explained the design:

> The building is proposed in limestone. It is 74 feet 4 inches high, situated from the property line about 54 feet and about 76 feet back from the sidewalk. From Twenty-first and Twentieth Streets there is a distance from the property line of 75 feet. The building will be 258 feet long on E Street.

Mr. Thorn said his Office has supplied the required zoning setbacks, etc. The design was shown to the Natiinal Capital Park and Planning Commission at their meeting yesterday, and they approved it. They have made certain suggestions concerning automobile parking, which the architects are willing to adopt. Future extensions are not contemplated, but to indicate that extensions might be added if necessary, the plan indicates how this work may be accomplished. The building has three entrances, the major entrance being at the center of the main elevation.

Thereupon, Mr. Reinhard called attention to the proposed sculptural treatment over the main entrance. Mr. Young stated, "We are considering it right now. When we arrange for a sculptor, whose name will be submitted for approval, we shall submit a model of the doorway.

The Commission approved the design, subject to the presentation of details of the central element (doorway and related sculpture). Exhibit L.

12. ANDREW W. MELLON MEMORIAL FOUNTAIN: Under date of November 17, the following letter was received:

> Dear Mr. Caemmerer:
>
> We are submitting under separate cover material descriptive of a revised design for the Mellon Memorial Fountain. This material includes:
>
> (a) A photograph of the perspective drawing,
> (b) A photograph of a rendered plan,

the Public Building Commission, submitted in behalf of the architects,
Rogers and Higgins, of New York City, a design for a new Municipal Building
and Court Tower, to be located on the north side of A Street, between 9th
and 10th Streets, Northwest. Mr. Theodore Young and Mr. Malcolm J. Rice
were present, representing the firm. Mr. Rice explained the design:

The building is proposed in limestone. It is 74 feet 4 inches high,
situated from the property line about 84 feet and recessed 70 feet back from
the sidewalk. Seven Twenty-first and Twenty-third Streets is a distance
from the property line of 75 feet. The building will be 288 feet long
on E Street.

Mr. Simon said his Office has supplied the required zoning analysis, etc.
The design was shown to the Municipal Capital Park and Planning Commission at their
meeting yesterday, and they approved it. They have made certain suggestions con-
cerning automobile parking, which the architects are willing to accept. Entrance
extensions are not contemplated, but to indicate that extensions might be added
if necessary, the plan indicates how this work may be accomplished. The
building has three entrances, the major entrance being at the center of the main
elevation.

Thereupon, Mr. Delmond called attention to the proposed contractual
treatment over the main entrance. Mr. Young stated, "We are considering it
right now. When we arrange for a sculptor, whose name will be submitted for
approval, we shall submit a model of the doorway."

The Commission approved the design, subject to the presentation of details
of the central element (doorway and related sculpture). Project 1.

Mr. MACKEN M. MARLOW PRESENTED COMMENT: "After date of November 17, the
following letter was received:

Dear Mr. Commissioner:

We are submitting under separate cover [illegible]
description of a revised design for the Motion Memorial Fountain. This
material includes:

(a) A photograph of the proposed fountain;
(b) A photograph of a rendered "Fan";
(c) A photograph of the proposed drawing.

(c) A print of a preliminary working drawing,
(d) A print of a detail showing revisions to the above drawing to lower the cost
(e) A description.

We are proposing to have the models for the signs of the Zodiac on the sides of the lower bowl by Mr. Sydney Waugh, Sculptor.

We have not received as yet the approval of the Mellon Memorial Committee in Pittsburgh, but Mr. Mellon has seen the design and has approved it, and we feel assured the approval of the Committee will follow. In the meantime we should like to have the comments of the Fine Arts Commission.

Yours very truly,
Otto R. Eggers,

P.S. We have just received authorization to make this submission.

The fountain is to be located on a triangle at the intersection of Pennsylvania and Constitution avenues, east of Sixth Street, just north of the National Gallery of Art.

Mr. Young of the firm of Eggers and Higgins explained the design. The following is a description of it:

The plan upon which this new design is based is circular in form, which in the opinion of the designer and the others who have seen it is particularly adaptable to the triangular shape of the property which this memorial is to occupy.

It permits a definite and orderly axis of approach from Pennsylvania Avenue, as well as from Constitution Avenue. The point of view which has been adopted for the perspective shows this quite clearly.

While circular fountains are common in Washington and elsewhere, the unusual and main feature of this design is the large bronze bowl having a curved rim with a knife edge over which the water can be made to fall in a clear, transparent sheet.

The outer face of this main basin is decorated with the twelve signs of the Zodiac, beautifully modeled and cast in fairly high relief and superimposed upon a shallow fluted surface. This simple decorative treatment will be clearly visible through the sheet of falling water. Excessive winds will of course disturb this effect on certain occasions.

A central spout of water is contemplated which by falling into a smaller upper bowl will sufficiently break its force so that a quiet overflow may be achieved at the edge of the main basin. The water from the main basin falls into a low granite curbed pool about 53 feet in diameter, which is in turn surrounded by a granite paved walk at a level of a few steps above the adjoining sidewalks.

The bronze work is to be finished in a medium statuary color with the decorative signs of the Zodiac in lighter bronze. Through the action of the atmosphere and the water, the bronze work will eventually assume a more attractive naturally weathered quality.

The water is to be recirculated and will of course be turned off at

certain seasons of the year, at which time certain additions of planting blending in with the bronze work will enhance the appearance of the Memorial when the flow of water is discontinued.

A segmental marble or granite seat is shown at the westerly side of the circular walkway on the back of which will be simple incised memorial inscription.

Handsome evergreen planting, preferably large tree box is very essential to the composition and will complete a simple, but interesting and unusual memorial.

An estimate of cost has been prepared by Vermilya Brown Company, the contractors who built the National Gallery, and amounts to $235,000.00 complete. This includes the cost of the models and the necessary permanent planting and trees.

Actual competitive figures on the various items that go to make up this total may be lower in the final bidding.

The Commission approved the design for the fountain, subject to the submission of models for the proposed sculpture by Mr. Waugh (Exhibit M).

13. ENGINEERING BUILDING, HOWARD UNIVERSITY: Mr. A. S. Thorn, Acting Supervising Architect, Public Buildings Administration, submitted a design for a new Engineering Building at Howard University. Mr. H. R. Robinson, architect for Howard University, explained the design.

Brick and limestone will be used in the construction.

Mr. Thorn pointed out from a plan of the grounds that the quadrangle is fairly complete, but that many of the buildings are temporary and will be replaced ultimately as part of this program.

Mr. Reinhard and Mr. Murphy made a few suggested changes in matters of detail, which the architect accepted.

Thereupon, the Commission approved the design for this Engineering Building, with the suggestion that the design of the main entrance on Georgia Avenue be improved (Exhibit N).

14. WOMEN'S DORMITORY BUILDING, HOWARD UNIVERSITY: Mr. A. S. Thorn, Acting Supervising Architect, Public Buildings Administration, submitted a design for a Women's Dormitory Building for Howard University. Mr. H. R. Robinson, architect for Howard University, explained the design.

After a brief discussion, the Commission approved the design, with changes suggested in matters of detail as explained to the architect. (Exhibit N).

15. NATIONAL ARBORETUM: Mr. A. S. Thorn, Acting Supervising Architect, Public Buildings Administration, submitted a number of designs, including a plot plan of the grounds, showing the location of proposed buildings for the National Arboretum in Northeast Washington, at Mount Hamilton, where the Government has acquired about 500 acres for this project.

Mr. S. E. Sanders, Chief Site Planner of the Public Buildings Administration, explained the plot plan, calling attention to roadways and the location of proposed buildings. Chairman Clarke, as the landscape architect member of the Commission, gave particular attention to the plot plan, and made a number of suggestions pertaining to the design.

Thereupon Mr. Thorn submitted designs for proposed buildings, namely, a laboratory-administration building, as well as a small scale-model of the building, and a design for a small gate-house to the right of the entrance road.

In general, the plans submitted were satisfactory (Exhibit O).

16. LOCATION PLAN FOR THE GENERAL ARTIGAS STATUE: Mr. Harry T. Thompson, Assistant Superintendent, Office of National Capital Parks, submitted a plot plan, showing the location proposed for the General Artigas statue, on a small triangle at Constitution Avenue, Virginia Avenue and Eighteenth Street. The Commission discussed the problem in detail; they disapproved the design submitted.

Thereupon Mr. Thompson submitted a design for the pedestal.

Chairman Clarke reminded Mr. Thompson that the Commission had recommended that Harbeson, Hough, Livingston and Larson, architects of the Pan American Annex, to design it and had informed the Minister of Uruguay accordingly.

Chairman Clarke also pointed out that the Commission of Fine Arts, and not the National Capital Park and Planning Commission, had selected the new location, as above-mentioned, and requested Mr. Thompson to inform Minister Mora accordingly. Mr. Thompson said he would do this.

Mr. Thompson then said that his Office had prepared the design for the

pedestal simply as a suggestion in connection with the location plan, and that it would be perfectly agreeable to his Office if Harbeson, Hough, Livingston and Larson, design the pedestal. Mr. Thompson also said that the Department of the Interior is asking $26,000 for the pedestal and for other expenses in connection with the dedication.

Mr. Reinhard called attention to the fact that Mr. Lawrie had advised that, instead of a pedestal 5 or 6 feet high, as shown in the design, the pedestal should be fully 9 feet high. The statue is 10 1/2 feet high.

The Commission disapproved the design (Exhibit P) (See also P-1)

17. WASHINGTON MONUMENT IMPROVEMENTS: Mr. Thompson asked the Commission what he should do to plan for making improvements in the Washington Monument for the forthcoming Sesquicentennial Celebration in 1950.

The Commission discussed the subject, and felt that as for the previous suggestion made to have the elevator stop at the first landing above the ground floor to take on passengers, this might have to be held in abeyance until a new elevator is installed (the present one has been there about 25 years).

Mr. Thompson called attention to the fact that the west wall indicated that there was an exit on that side years ago; why it was closed no one seems to know. Mr. Murphy thought it was the policy of the Government years ago to have but one main entrance to a building, and it might have happened when that policy was adopted. The Commission felt it might facilitate the handling of tourists if it could be reopened.

Also, the Commission suggested a well-designed bronze doors for the east entrance (for both entrances if a second is reopened) and refurnishing and improving the appearance of the entrance lobby and waiting room on the ground floor. The problem of rehabilitation is a difficult one and will require more study.

18. ARLINGTON MEMORIAL BRIDGE STATUARY: Mr. Thompson reported briefly concerning a proposed plan to have the statues for the Arlington Memorial Bridge and the Water Gate cast with the help of ECA money (Marshall Plan). Mr. Thompson said that the representatives of ECA are rather enthusiastic about sponsoring it out of counterpart funds which the countries of Europe put up to match the dollars we send over. They suggest we carry it out on the State Department level, because of its public relations benefit. Continuing, Mr. Thompson said,

> "I have talked to the Assistant Secretary, who has received it quite favorably and has asked that we present it officially from our Secretary (Interior) to their Secretary, which I have now done, with the thought that those whom I talked with in the State Department are quite enthusiastic about pursuing that angle of it and getting them handed back to us a counterpart contribution from the ECA funds. Whether that will get anywhere, I do not know, but I am hopeful.

19. FREER GALLERY OF ART: The Commission inspected an object of art submitted by Director Wenley, and approved it (Exhibit Q).

20. TOMB OF THE UNKNOWN SOLDIER, WORLD WAR II: Chairman Clarke reported that he heard from Mr. Lorimer Rich, Architect, about further drawings for the Tomb of the Unknown Soldier, World War II, and that he expects to have them ready in a few weeks. Therefore, since the War Department is anxious to have completed drawings approved soon so that they can arrange to have the Tomb dedicated by 1950, it has been suggested to have a two-day meeting of the Commission of Fine Arts, Monday and Tuesday, January 10, and 11, 1949, so that there will be ample time to discuss the plans thoroughly. Arrangements will be made accordingly.

The Commission adjourned at 3:30 p.m. They were the guests of Mr.Finley at luncheon at the National Gallery of Art. The Commission expressed their regret that Mr. Finley could not be present on account of illness, and also expressed concern because of the absence of Mr. Aldrich and Mr. Lawrie on account of illness.

13. ADJOURNMENT [illegible]: Mr. Thompson reported that [illegible] concerning a proposed plan to have the stamps for the Arlington Memorial Bridge and the Tyler Davis case with the help of AOA money (Marshall Plan). Mr. Thompson said that the representatives of AOA are rather enthusiastic about cooperating in one of [illegible] which the countries of Europe put up to match the dollars we send over. They suggest we carry it out on the State Department level, because of its public relations benefit. Continuing, Mr. Thompson said,

> "I have talked to the Secretary yesterday, who has received it quite favorably and has asked that we present it officially from our Secretary (Interior) to their Secretary, which I have now done, with the thought that those whom I talked with in the State Department are quite enthusiastic about carrying out angle of it and getting from Congress a counterpart contribution from the AOA funds. Whether that will get anywhere, I do not know, but I am hopeful.

10. THIRD DRAFT OF AGA: The Commission inspected an output of art submitted by Director Conley, and approved it (Exhibit C).

20. TOUR OF THE UNKNOWN SOLDIER, MEMO NO 13: Chairman Simms reported that he heard from Mr. Bohmer that, Secretary, Mount Vernon during the Term of the Unknown Soldier, that we [illegible] are that he expects to have them ready in a few weeks. Therefore, since the Department is anxious to have completed drawings approved soon so that they can arrange to move the Tomb dedicated by 1950, it has been suggested to have a two-day meeting of the Commission of Fine Arts, Monday and Tuesday, January 15, and 16, 1948, so that there will be ample time to discuss the plans thoroughly. [illegible] will be made accordingly.

The Commission adjourned at 5:30 P.M. [illegible] at Jamestown at the National Gallery of Art. The Commission expressed their regret that Mr. Finley could not be present on account of illness, and also expressed concern because of the absence of Mr. Gridley and Dr. Lamb on account of illness.

For the Commission of Fine Arts,

October 26, 1948.

from

Mr. Albert P. Greensfelder, Member of the
National Capital Park and
Planning Commission,
502 Merchants-Laclede
Building,
St. Louis, Mo.

COPY

Proposed

NATIONAL MONUMENT

at the

NATIONAL CAPITAL

In view of the endeavors of various groups in Washington to interest people throughout the nation in their NATIONAL CAPITAL during its Sesquicentennial Celebration in 1953:

IT IS PROPOSED to interest the "future Architects of the United States of America" in their NATIONAL CAPITAL by arranging a preliminary architectural competition for the senior and graduate students in the various Schools of Architecture throughout the nation; such students to submit preliminary plans for a NATIONAL MONUMENT in the NATIONAL CAPITAL.

It is generally recognized that various fine monuments in Washington have been erected generally in memory of individuals -- distinguished Presidents or Generals of the United States and Statesmen. There is, however, no monument to the nation.

IT IS TIMELY that since the United States of America is taking the leadership in pleading the cause and benefits of Democracy, Liberty and Freedom, before the United Nations and the World, a NATIONAL MONUMENT, symbolizing and accentuating these priceless privileges of the American people, should be dedicated in an appropriate fashion.

IT IS THEREFORE suggested that such a project be presented to the architectural students indicating that the design should appropriately include the following:

(a). A "FREEDOM TOWER" -- 150 feet high, indicative of the fact that the project is started on the 150th Anniversary of the City of Washington;

(b). The FREEDOM TOWER to be five-pointed, star-shaped, each point indicative of one of the Five Freedoms - Religion, Speech, Press, Assembly and Petition - so dear to the hearts of Americans; and that it house a CARILLON of 48 bells - one for each state of the Union;

(c). In order that the Monument may serve a useful purpose, there be a LIBERTY AMPHITHEATRE, comfortably seating five to ten thousand people;

(d). That the AMERICAN EAGLE, so impressively shown on the silver coins of the nation, serve as the back-ground theme for the orchestra shell for such an Amphitheatre;

(e). That surrounding the Amphitheatre there be an elevated PROMENADE, which can serve the useful purpose of a comfortable resting place for visitors to the Capital, and on state occasions, to provide space for box seats for the important guests during such affairs.

EXHIBIT A

(f). That a CIVARIUM, two stories and a basement, skirting the Promenade, adjacent to the Amphitheatre, be developed to house civic displays and exhibits on the first floor, civic groups on the second floor, and the basement to serve as storage space, and through emergency exits from the Amphitheatre; such building to be modern American architecture, with large windows for viewing appropriate landscaping.

(g). A "COLUMBIA FOUNTAIN" at the end of the Amphitheatre, closing in the open space between the two wings of the Civarium; such Fountain to contain an appropriate statue of "Columbia".

This Preliminary architectural contest to be arranged so that each participating School of Architecture could submit the design which they select as their best, with two alternates, in competition with best designs of other schools, for display by the Washington Board of Trade, in the Armory Building, at Washington, before and during the Sesquicentennial ceremonies.

The Judges to select the national first place design, also the next four, which, in the opinion of the Judges (appointed by the National Art Commission), are most meritorius; the winning students to be invited to Washington to present the merits of their respective designs;

Regulations covering the competition as to number, size of drawing, and other data, to be developed by a committee selected by the National Capital Park and Planning Commission.

ULTIMATE OBJECTIVE

IT IS HOPED THAT, out of the idea of such a preliminary contest, the winning design will be so inspiring as to warrant the ultimate fulfillment of such an outstanding ideal. The successful designer to have the privilege of becoming associated with a competent architectural group, experienced in monumental structures of this type. Thus, on a site approved by the National Capital Park and Planning Commission and the National Art Commission, appeal can then be made to Congress for adequate authority and appropriations to bring such a project of nationwide interest to fruition.

c-

Sesquicentennial Committee
National Capital Park and Planning Commission
National Art Commission --- Washington Board of Trade

APG

C
O
P
Y

EXHIBIT A

(2) A "COLUMBIA FOUNTAIN" at the end of the Amphitheatre, closing in the open space between the two wings of the Gateway; such fountain to contain an appropriate statue of "Columbia".

The Preliminary architectural sketches to be arranged so that each participating school of Architecture could submit the design which they select as their solution, with two alternates, in competition with their sketches of other schools, for study by the Jefferson Board of Trade, in the Army Building, at Washington and during the subsequent ceremonies.

The Judges to select the national first prize design, also the next four, in order, in the opinion of the Judges (approved by the National Art Commission) as the most meritorious; the winning students to be invited to Washington to present the merits of their respective designs;

Regulations governing the competition as to number, time of awarding, and other data, to be developed by a committee selected by the National Capital Park and Planning Commission.

t Congress
st Session

S. J. RES._____

IN THE SENATE OF THE UNITED STATES

January_____,1949.

Mr._____introduced the following Joint Resolution; which was read twice and referred to the Committee on_____.

JOINT RESOLUTION

Authorizing the erection of a Memorial Fountain to Pierre Charles L'Enfant in the City of Washington.

RESOLVED BY THE SENATE AND HOUSE OF REPRESENTATIVES OF THE UNITED STATES OF AMERICA IN CONGRESS ASSEMBLED, That the Secretary of the Interior be, and he is hereby, authorized to secure by competition, according to such regulations as he may adopt, designs for a memorial fountain to Pierre Charles L'Enfant, author of the Plan of 1791 for the City of Washington, on a site to be selected jointly by the National Capital Park and Planning Commission and the National Commission of Fine Arts, with the concurrence of the Secretary of the Interior; Provided, that the accepted design shall have the approval of the National Commission of Fine Arts; Provided further, that there is hereby authorized to be appropriated such sum as may be necessary to carry out such accepted design.

EXHIBIT B

NATIONAL CAPITAL PARK AND PLANNING COMMISSION

WASHINGTON

O
P
Y

Interior Building,
Washington, D. C.

December 16, 1948.

Mr. H. P. Caemmerer
Secretary, Commission of Fine Arts
Washington 25, D. C.

Subject: Proposed legislation for a Memorial to Pierre Charles L'Enfant.

My dear Mr. Caemmerer:

As per our conference, I submitted to the Commission at its meeting on December 9-10, 1948, along with other legislation, the proposed "Joint Resolution authorizing the erection of a Memorial to Pierre Charles L'Enfant in the City of Washington."

The Commission authorized the "Chairman to convey its approval of this legislation and other legislation" in a certain list. It was understood by the Commission that this was in the list of bills "To be sponsored by others."

I shall stand ready, therefore, to cooperate with those introducing this legislation.

Sincerely yours,

(Signed) U. S. Grant, 3rd
Major General, U.S.A.,Ret.
Chairman

EXHIBIT B - 1

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 14, 1948.

Dear Mr. Demaray:

At a meeting of the Commission of Fine Arts, held on December 10, 1948, the Commission approved the draft of a Joint Resolution, a copy of which is enclosed, for a memorial fountain to Pierre Charles L'Enfant, as a feature of the forthcoming Sesquicentennial Celebration in 1950. This action was taken at the suggestion of representatives of the National Sculpture Society, who are much interested in this project and desire to help in the matter, and would sponsor the legislation.

The location proposed for this memorial is along the Mall, at Seventh Street and Constitution Avenue, as indicated on a map of the National Capital Park and Planning Commission. It is understood that that Commission favors such a memorial.

The legislation contemplates simply a program of competition, with a view to securing an acceptable design, details of which would be considered with your Office later. The accepted design could be displayed during the Sesquicentennial Celebration. It is thought not much more than that could be done by that time.

The views of the National Park Service regarding this matter would be appreciated.

For the Commission of Fine Arts:

Sincerely yours,

Hon. A. E. Demaray,
Associate Director,
National Park Service
Department of the Interior,
Washington, D. C.

Gilmore D. Clarke,
Chairman.

EXHIBIT B - 2

Dear Mr. Demaray:

As a meeting of the Foundation of this kind, held on December 13, 1946, the Commission approved the design of a [illegible] Jefferson, a copy of which is enclosed, for a memorial [illegible] to Thomas Jefferson, as a feature of the [illegible] forthcoming Sesquicentennial Celebration in 1950. This action was taken at the suggestion of representatives of the National Sculpture Society, who are much interested in this project and desire to help in the matter, and would welcome the legislation.

The legislation proposes the site memorial be along the axis [illegible] at Tenant Street and Constitution Avenue, as indicated on a map of the National Capital Park and Planning Commission. It is understood that that Commission favors such a memorial.

The legislation contemplates simply a program of [illegible] with a view to securing an acceptable design, details of which would be considered with your Office later. The suggested [illegible] would be displayed during the Annual Memorial Observation. It is thought not much more than that would be [illegible] time.

The views of the National Park Service regarding site matters would be appreciated.

For the Commission of Fine Arts:

[illegible]

Hon. A. E. Demaray,
Associate Director,
National Park Service
Department of the Interior,
Washington 25, D. C.

[illegible]
Secretary.

ENCLOSURE D - 2

COPY

UNITED STATES

DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE

WASHINGTON 25, D. C.

December 27, 1948.

Hon. Gilmore D. Clarke, Chairman,
Commission of Fine Arts,
Interior Department Bldg.,
Washington, D. C.

Dear Mr. Clarke:

This will acknowledge receipt of your letter of December 14, enclosing a copy of the draft for a Joint Resolution authorizing the erection of a memorial fountain to Pierre Charles L'Enfant.

I have noted that you have tentatively selected a site along the Mall at 7th Street and Constitution Avenue and your statement that the National Capital Park and Planning Commission favors such a memorial.

The National Park Service considers a memorial to L'Enfant to be most appropriate and believes a suitable site in the area you have mentioned can be agreed upon. We shall be pleased to support the proposed legislation.

Sincerely yours,

A. E. Demaray,
Associate Director.

EXHIBIT B - 3

COPY

UNITED STATES

DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE

WASHINGTON 25, D. C.

December 27, 1940.

Hon. Gilmore D. Clarke, Secretary,
Commission of Fine Arts,
Interior Department Bldg.,
Washington, D. C.

Dear Mr. Clarke:

This will acknowledge receipt of your letter of December 24, enclosing a copy of the draft for a joint resolution authorizing the erection of a memorial fountain to Pierre Charles L'Enfant.

I have noted that you have tentatively selected a site along the Mall at 7th Street and Constitution Avenue and your statement that the National Capital Park and Planning Commission favors such a memorial.

The National Park Service considers a memorial to L'Enfant to be most appropriate and believes a suitable site in the area you have mentioned can be agreed upon. We shall be pleased to support the proposed legislation.

Sincerely yours,

L. C. Cammerer,
Associate Director.

COPY

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

November 19, 1948.

Mr. Edward Boykin, Director,
National Capital Sesquicentennial Commission,
Washington, D. C.

Dear Mr. Boykin:

With regard to the proposed Exhibition of the Plan of Washington, I am sending to you a letter that I have received from Mr. Hermann W. Williams, Jr., Director of the Corcoran Gallery of Art, in which he makes the Atrium and several Galleries available, provided the sum of $27,856 is made available by the Government for meeting expenses of such Exhibition according to an itemized statement which accompanies the letter. I respectfully request that you include this amount in your Budget to be submitted to Congress.

This Exhibition on the Plan of Washington will be the best ever held in the National Capital. It will include numerous historic maps and pictures, as well as models. Also it will include plans and designs of the National Capital Park and Planning Commission for the "Future Washington" that takes in the Metropolitan Area. The Exhibition will be of particular interest to the millions of visitors who are coming to Washington during the year 1950 from all parts of this country to see their National Capital, as well as thousands from foreign countries. Among the Conventions to be held here will be an International Convention of Architects and City Planners that will bring fully a thousand delegates from all parts of the world.

As you well know, the L'Enfant Plan of 1791, as restored and enlarged since the Centennial Celebration in the year 1900 is recognized as the most outstanding plan ever adopted for a National Capital, and it is largely because of it that the City of Washington is the beautiful city that it is today. It will therefore be an inspiration to the visitors to see this Exhibition of the Plan of Washington, during the period of the Celebration. I trust, therefore, that the amount above stated will be made available as soon as possible.

Sincerely yours,

Recommendation approved:

H. P. Caemmerer,
Secretary.

(SIGNED) GILMORE D. CLARKE,

Chairman, National Commission of Fine Arts.

(SIGNED) U. S. GRANT 3rd.,

Chairman, National Capital Park and Planning Commission.

EXHIBIT C

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

November 20, 1926.

Mr. Edward Bruhl, Director,
National Capital Sesquicentennial Commission,
Washington, D. C.

Dear Mr. Bruhl:

With regard to the proposed Exhibition of the Plan of Washington, I am sending to you a letter that I have received from Mr. Herman W. Williams, Jr., Director of the Corcoran Gallery of Art, in which he makes the fifth and several Gallaher available, providing the sum of $27,850 is made available by the Government for meeting expenses of such Exhibition according to an itemized statement which accompanies the letter. I respectfully request that you include this amount in your budget to be submitted to Congress.

This Exhibition on the Plan of Washington will be the best ever held in the National Capital. It will include numerous historic maps and pictures, as well as models. Also it will include plans and designs of the National Capital Park and Planning Commission for the "Future Washington" that takes in the Metropolitan Area. The Exhibition will be of particular interest to the millions of visitors who are coming to Washington during the year 1930 from all parts of this country to see their National Capital, as well as thousands from foreign countries. Among the Conventions to be held here will be an International Convention of Archbishops and Holy Pilgrims Club, bringing fully a thousand delegates from all parts of the world.

As you well know, the L'Enfant plan of 1791, as restored and enlarged since the Centennial Celebration in the year 1900 is recognized as the most outstanding plan ever adopted for a National Capital, and it is largely because of it that the City of Washington is the beautiful city that it is today. It will therefore, thus the amount above stated will be made available as soon as possible.

of Washington, during the period of the Celebration. I trust, be an inspiration to the visitors to see this Exhibition of the Plan

Sincerely yours,

Recommendation approved:

N. P. Dearmerl,
Secretary.

(SIGNED) CHARLES D. WALCOTT,
Chairman, National Commission of Fine Arts.

(SIGNED) U. S. GRANT 3rd.,
Chairman, National Capital Park and Planning Commission.

THE CORCORAN GALLERY OF ART
WASHINGTON 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 10, 1948

Mr. A. P. Caemmerer, Secretary
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Caemmerer:

It is my understanding that the Sesquicentennial Commission will ask you to organize an exhibition on the theme of the plan of Washington. Mr. Boykin has already asked me if the Gallery will allocate space for this exhibition. This, I informed him, met with my personal approval and would, I felt reasonably sure, also be approved by my Board, as they had already indicated their approval on the earlier proposition made before Mr. Boykin's appointment. I am sure that the Board's approval will still be contingent upon the fulfillment of certain conditions, primarily financial, which have been stated in earlier correspondence.

The space tentatively reserved for your exhibition will be held for you from March 1, 1950 to December 15, 1950, allowing time for the installation and removal of your display. The following space is being earmarked: the entire atrium area on the first floor and galleries 38, 39, 40, 41, and 43.

It is my understanding that you and your assistants will be responsible for the organization, installation, labelling, removal of display, and all other details or services with respect to it unless they are specifically enumerated in the attached memorandum. On our part, we would undertake merely to supply the space mentioned, to supervise the removal and replacement of all our permanent collections, to guard the exhibition during the period of the celebration, to supervise the limited renovation listed in the attached memorandum, to purchase and install certain fixtures, etc, as are covered by the attached memorandum.

The memorandum referred to above is a detailed list containing, in our opinion, the irreducible minimum of items of expense necessary for our part of your exhibition for which the Gallery must be reimbursed through the Commission. If this list is not complete or if there are any facilities or services of any kind which you feel it will be necessary that the Gallery provide in order that your exhibition be adequately handled, please call them to my attention.

I am not familiar with the Commission's proposed method of handling disbursements, but I would suggest that if you are asking the Commission for an appropriation to cover the expenses of your exhibition, that you include the total of the expenses enumerated in the attached memorandum in your request as an item to be reimbursed directly to the Gallery for our out-of-pocket expenditures. I would prefer it to be handled in this way rather than to have this sum added to the sum we are requesting for our own exhibition.

I believe that this covers the matter as well as it may be at this time, but if you have any questions, please do not hesitate to call them to my attention now.

Sincerely yours,

Hermann W. Williams, Jr.
Director

HWW:KK
Enclosure

Memorandum: Itemized expenditure to be reimbursed to the Corcoran Gallery of Art through the National Commission of Fine Arts by the National Sesquicentennial Commission for the housing of the Architectural Exhibition.

Labor for temporary removal and storage of permanent collection in assigned area.	$1,250
Cost of contracting for temporary removal of large pieces of sculpture.	1,000
Removal of bronze plaster gates and restoration of wall behind to give necessary wall space for exhibition. . . .	400
Erection of temporary storage bins and racks for the storage of tapestries, small sculpture, prints, etc.(includes labor).	1,200
Painting three galleries (by contract).	1,500
No improvement in the very inadequate lighting facilities is included.	000
Installation of concealed picture moulding in one gallery.	400
Purchase of venetian blinds to protect exhibits against damage from direct sunlight.	
Gallery 30 $120 Gallery 43 80 Gallery 41 100 Gallery 40 80 Gallery 39 26	406
Since the Gallery has no checking facilities essential for the opening ceremonies, conversion of Gallery 37 into a check room by contract.	1,500
Provision of necessary equipment for check room	500
Since the Gallery has no metal display cases for prints and drawings, which are necessary for the exhibition the purchase of such cases is essential.	2,000
Labor involved in installation of temporary storage for construction materials.	400
Since the Gallery does not have benches for visitors, it is necessary to purchase four for Galleries 40, 41, 43, and 30 @ $250, each.	1,000
Replacement of permanent collection at the end of exhibition.	1,250
Cost of replacing large pieces of sculpture at end of exhibition.	1,000

Removal of construction debris. 500

Since the Gallery is not air conditioned and the exhibition will be held during the heat of the summer, it is considered essential that 14 large floor type fans be purchased. (This is less costly than renting fans). . 2,100

Since the Gallery has no out-of-door water-tight metal display cases to house posters announcing the exhibition, it will be necessary to purchase two at a cost of 500

Salaries of four additional guards to protect this exhibition (at $40 per week for eight months). 5,120

Since the objects in this exhibition will be physically in the Gallery and as the Gallery will be liable in the event of damage or loss, for the protection of the Gallery it is necessary that these items be covered by insurance placed by the Gallery. Assuming a total valuation of $500,000, the premium for eleven months would be 500

Workmen's compensation insurance. 330

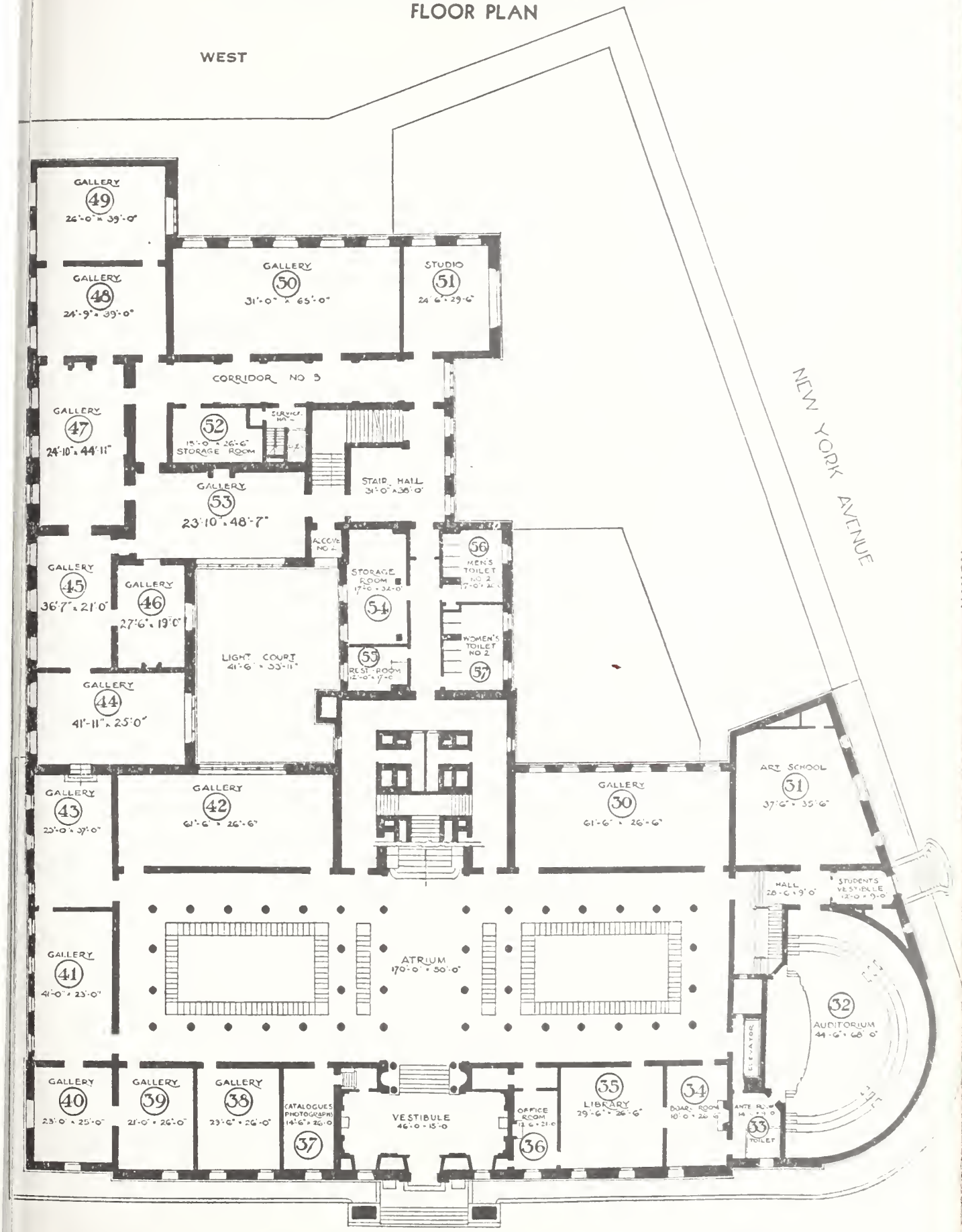
Cost of additional electricity required during exhibition. 600

Contingencies (10% total). 2,500

$27,856

The Corcoran Gallery of Art, Washington, D. C.

FLOOR PLAN


WEST
NEW YORK AVENUE
GALLERY 49 26'-0" x 39'-0"
GALLERY 48 24'-9" x 39'-0"
GALLERY 50 31'-0" x 65'-0"
STUDIO 51 24'-6" x 29'-6"
CORRIDOR NO 3
GALLERY 47 24'-10" x 44'-11"
52 15'-0" x 26'-6" STORAGE ROOM
SERVICE HALL
STAIR HALL 31'-0" x 36'-0"
GALLERY 53 23'-10" x 48'-7"
ALCOVE NO 2
STORAGE ROOM 17'-0" x 32'-0" 54
56 MEN'S TOILET NO 2 17'-0" x 21'-0"
GALLERY 45 36'-7" x 21'-0"
GALLERY 46 27'-6" x 19'-0"
LIGHT COURT 41'-6" x 33'-11"
55 REST ROOM 12'-0" x 17'-0"
WOMEN'S TOILET NO 2 57
GALLERY 44 41'-11" x 25'-0"
GALLERY 43 23'-0" x 37'-0"
GALLERY 42 61'-6" x 26'-6"
GALLERY 30 61'-6" x 26'-6"
ART SCHOOL 31 37'-6" x 35'-6"
HALL 28'-6" x 9'-0"
STUDENTS VESTIBULE 12'-0" x 9'-0"
GALLERY 41 41'-0" x 23'-0"
ATRIUM 170'-0" x 50'-0"
32 AUDITORIUM 44'-6" x 68'-0"
ELEVATOR
GALLERY 40 23'-0" x 25'-0"
GALLERY 39 21'-0" x 26'-0"
GALLERY 38 23'-6" x 26'-0"
CATALOGUES PHOTOGRAPHS 14'-6" x 26'-0" 37
VESTIBULE 46'-0" x 15'-0"
OFFICE ROOM 36
35 LIBRARY 29'-6" x 26'-6"
34 DELIV. ROOM 10'-0" x 26'-6"
ANTE ROOM 14'-0" x 9'-0"
33 TOILET

~ FIRST FLOOR PLAN ~

AMISSIONERS
ry S. Truman
resident of the United States
x Officio Chairman
hur H. Vandenberg
resident pro tempore
f the Senate
x Officio
eph W. Martin, Jr.
peaker of the House
x Officio
Douglass Buck
.S. Senate
hur Capper
.S. Senate
ssard L. Holland
.S. Senate
rett M. Dirksen
.S. House of
epresentatives
t Horan
.S. House of
epresentatives
. Bloom
.S. House of
epresentatives
n Russell Young
resident, Board
of Commissioners
Dist. of Col.
rter T. Barron
Executive Vice
Chairman
seph C. McGarraghy
Chairman, Executive
Committee
bert V. Fleming
Pres. Riggs Nat'l. Bank
bert Woods Bliss
s. Philip L. Graham
ward Boykin
Director

NATIONAL CAPITAL SESQUICENTENNIAL COMMISSION
1800 * * * 1950

1326 F Street, N. W.
Washington, D. C.

November 30, 1948.

Mr. H.P. Caemmerer, Secretary
The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Dear Mr. Caemmerer:

Pardon me for not acknowledging your letter of November 19 enclosing a budget for the expenses of the Sesquicentennial Exhibit at the Corcoran Gallery of Art based on the Plan of Washington.

I have already put this figure in our tentative budget which has already been approved by our Executive Committee.

It seems to me that such an exhibit should prove to be an outstanding feature of the Sesquicentennial celebration, and I am sure that with the combined efforts of the Commission of Fine Arts and the National Capital Park and Planning Commission it will be.

Sincerely yours,

(Signed) Edward Boykin,
Director.

C
O
P
Y

EXHIBIT C - 1

EXHIBIT C - 1

THE
COMMISSION OF FINE ARTS
Washington

COPY

December 14, 1948.

Dear Mr. Cunningham:

I have pleasure in sending to you a copy of the letter from the Commission of Fine Arts and the National Capital Park and Planning Commission accepting the offer of the Corcoran Gallery of Art to make space available there for the proposed Exhibition of the Plan of Washington during the Sesquicentennial Celebration in 1950. You will note it is subject to action by Congress in the matter of making an appropriation available for it.

With regard to an Exhibition of Sculpture by the National Sculpture Society, the Commission of Fine Arts agreed, at a meeting held on December 10, 1948, to allow you the space in the Galleries adjacent to the Atrium on the ground floor of the Corcoran Gallery, as indicated on attached floor plan. It would be understood that such exhibition of sculpture would be at the expense of the National Sculpture Society.

Please advise me as soon as possible of your intentions in the matter.

Sincerely yours,

H.P.Caemmerer,
Secretary.

Mr. John J. Cunningham,
Educational Director,
National Sculpture Society,
New York, N.Y.

EXHIBIT D

Mr. John J. Cunningham,
Educational Director,
National Sculpture Society,
New York, N.Y.

Dear Mr. Cunningham:

I have pleasure in sending to you a copy of the letter from the Commission of Fine Arts and the National Capital Park and Planning Commission accepting the offer of the Corcoran Gallery of Art to make space available there for the proposed exhibition of the Plan of Washington during the Sesquicentennial Celebration in 1950. You will note it is subject to action by Congress in the matter of making an appropriation available for it.

With regard to an exhibition of Sculpture by the National Sculpture Society, the Commission of Fine Arts agreed, at a meeting held on December 10, 1945, to allow you the space in the Galleries adjacent to the Atrium on the ground floor of the Corcoran Gallery, as indicated on attached floor plan. It would be understood that such exhibition of sculpture would be at the expense of the National Sculpture Society.

Please advise us as soon as possible of your intentions in the matter.

Sincerely yours,

E. F. Bennett,
Secretary.

tes National Museum
eau of American Ethnology
rophysical Observatory
ional Air Museum
ional Zoological Park

SMITHSONIAN INSTITUTION
Washington 25, D.C.
U. S. A.

National Gallery of Art
National Collection of Fine Arts
Freer Gallery of Art
International Exchange Service
Canal Zone Biological Area

November 24, 1948.

Mr. H. P. Caemmerer, Secretary
The Commission of Fine Arts,
Interior Department Building,
Washington 25, D. C.

Dear Mr. Caemmerer:

After further consideration of your letter of November 22, I regret to have to repeat what I told you verbally, namely that it is not practicable for us to make reservation for a special exhibition of sculpture for the entire period April 1 to December 1, 1950.

As you know from previous experience with this space it is in much demand by local organizations with whom we wish to cooperate fully. Practice has been to make reservations for periods of not more than one month. You will recall the display of the Association of Federal Architects, held last October, as one example. We have more or less formal agreement with a number of similar organizations, several of them in the field of art for shows at intervals of one or two years.

At the present time the schedule is full through December 1949 and there are commitments already for certain of the months in 1950. In your case we could perhaps give you as much as two consecutive months but could not extend beyond this without serious hardship to other agencies and considerable misunderstanding. If you wish a two month period extending through May and June 1950 please inform me immediately so that reservation may be made. It would not be possible to extend beyond the end of June.

Sincerely yours,

(Sgd) A. Wetmore,
Secretary.

COPY

EXHIBIT D - 1

lp

RESTORATION OF THE WHITE HOUSE

At the meeting of the Commission on October 29, 1948, Hon. W. E. Reynolds, Commissioner of the Public Buildings Administration, gave a full report upon the structural conditions which obtain with respect to the second floor of the White House. A stenotype record was made of Mr. Reynolds' remarks but, at his request, were not made a part of the Minutes of the Meeting, nor were copies circulated among the members of the Commission.

At the meeting of the Commission held on December 10, 1948, Mr. Reynolds reported again briefly concerning the structural failure of the second floor over one corner of the East Room, which required shoring to prevent the ceiling from falling down.

The Chairman brought up the question of the required architectural plans incident to the reconstruction work. At this point it was brought out by Mr. Reynolds that the structural character of the walls were such that members of his technical staff felt that in the new construction steel columns should be used instead of depending upon the outside and inside bearing walls. Mr. Reynolds stated that his office had taken up certain structural problems with the firm of Spencer, White and Prentice, Engineers and Contractors, of New York. It was pointed out that the thickness of the outside and of partition walls and the depth of the ceiling beams and girders made it thoroughly feasible to place all ducts, including those required for air-conditioning, within the thicknesses of walls and between ceiling and second floor, and thus require no architectural changes in walls or ceilings to provide for these mechanical services.

The question then arose concerning the preparation of the necessary architectural, structural, and mechanical plans for the reconstruction of the White House. Mr. Reynolds indicated that the President had requested the office of the Public Buildings Administration to act as structural and mechanical engineers and that the President had also appointed Mr. Lorenzo Winslow to act as the architect, inasmuch as he carries the title of "Architect-of-the-White House."

The Chairman, speaking for the Commission, indicated to Mr. Reynolds that the members of the Commission of Fine Arts have no confidence in Mr. Winslow's ability to prepare the plans for the White House reconstruction or to inspect the carrying out of plans for that work. It was then indicated by the Chairman that it would be appropriate to have an eminently well qualified Consulting Architect in private practice appointed, one in whom the President, the Commission of Fine Arts, and the public-at-large would be able to place full confidence to the end that the work may be accomplished with the knowledge that the very best talent available would be brought into an intimate relationship with the problem of preparing the necessary plans.

At this point Mr. Howell G. Crim, Chief Usher of the White House, and Mr. Lorenzo Winslow, Architect of the White House, joined the meeting. Mr. Crim stated that the President had directed that in the work of restoring the White House

At the meeting of the Commission on October 24, 1949, Mr. R. C. Reynolds, Chief Engineer of the Public Buildings Administration, gave a full report upon the structural conditions which obtain with respect to the second floor of the White House. A stenotype record was made of Mr. Reynolds' remarks but, at his request, were not made a part of the minutes of the meeting, nor were copies circulated among the members of the Commission.

At the meeting of the Commission held on December 14, 1949, Mr. Reynolds reported again briefly concerning the structural failure of the second floor over the corner of the East Room, which required shoring to prevent the ceiling from falling down.

The Chairman brought up the matter of the required architectural plans incident to the reconstruction work. At this point it was brought out by Mr. Reynolds that the structural character of the walls were such that members of his technical staff felt that in the reconstruction steel columns should be used instead of depending upon the walls and inside bearing walls. Mr. Reynolds stated that his office had taken up certain structural problems with the firm of Lehmer, Tribo and Trenholm, Engineers and Contractors, of New York. In the opinion of both the thickness of the outside and of partition walls and the method of the ceiling beams and girders made it thoroughly feasible to place all ducts, insulating sleeve required for air-conditioning within the thicknesses of walls and between ceiling and second floor, and thus require no architectural changes in walls or ceilings to provide for these mechanical services.

The question then arose concerning the preparation of the necessary architectural, structural, and mechanical plans for the reconstruction of the White House. Mr. Reynolds indicated that the President had requested the Office of the Public Buildings Administrator to act as structural and mechanical engineers and that the President had also appointed Mr. Leonard Wheldon to act as the architect, insofar as he carried the title of "Architect-of-the-White House."

The Chairman, speaking for the Commission, indicated to Mr. Reynolds that the members of the Commission of Fine Arts have no confidence in Mr. Wheldon's ability to prepare the plans for the White House reconstruction or to inspect the carrying out of plans for that work. It was then indicated by the Chairman that it would be appropriate to have an eminently well qualified Consulting Architect in private practice appointed, one in whom the President, the Commission of Fine Arts, and our Public-at-large would be able to place full confidence to the end that the work may be accomplished with the knowledge that the very best talent available would be brought into an intimate relationship with the problem of preparing the necessary plans.

[illegible] at this point Mr. Howell [illegible] Chief Usher of the White House, and Mr. Leonard Wheldon, Architect of the White House, joined the meeting. Mr. Bruce stated that the President had directed that in the work of restoring the White House

every existing detail must be carefully reconstructed without change in the visible architectural design; it was inferred that this statement was sufficiently broad enough to include wall fabrics, etc.

Mr. Crim pointed out, however, that within the past few days it seemed necessary to modify the main stairs between the first and second floors in a manner to (a) have the lower 4 or 5 treads and risers turned from a new platform above the first floor so as to enter the lobby facing west, and (b) reconstruct the upper section of the stairs so as to eliminate the separated double run, substituting a wide single stair. It was pointed out by Messrs. Crim and Reynolds that these changes are desirable for reasons of public safety particularly at times of large public gatherings during the winter entertainment season. The proposed change is also recommended to afford a better means for the President and the Cabinet to formally approach the first floor from the second floor at the times of flag ceremonies, which occur four or five times each

At this point Mr. Crim indicated that the President had suggested to Mr. Winslow and to him that they prepare a study for a double stair by providing a new landing over the east entrance with curved glassed in stairways descending along the east and west sides of the entrance hall. Mr. Crim pointed out that this scheme of the President's was not practical for several reasons including the fact that much space would be lost on the second floor to make such a suggestion possible.

Mr. Winslow presented plans, elevations and perspective sketches for one scheme of altering the stairs. The alterations proposed included a complete redesign of the entrance hallway of the White House which involved moving the row of columns separating the entrance hall from the long hallway connecting the East Room with the State Dining Room. It was proposed to create a larger entrance hall extending from the north entrance doors south to the door of the Blue Room. The same number of columns were proposed to be retained, symmetrically disposed, along the east and west walls of the enlarged entrance hall.

The Commission reviewed the drawings and indicated that there may be desirable alternate schemes for the solution of this problem. Mr. Winslow indicated that he had made other studies, but only one scheme was brought to show to the Commission.

It was the informal opinion of the members of the Commission that, while it might be desirable to make changes in the main stairway, the solution presented by Mr. Winslow was not satisfactory, at least it could not be declared to be satisfactory until all other possibilities had been carefully explored. The Commission took no action with respect to the submission and Mr. Winslow withdrew. The plans and drawings were returned to the White House in the afternoon.

every existing detail must be carefully reconsidered without change in the viable architectural design; it was intended that this statement was sufficiently broad enough to include wall fabrics, etc.

Mr. Crim pointed out, however, that within the past few days it seemed necessary to modify the main steps between the first and second floors in a manner to (a) have the lower 4 or 5 treads and risers turned from a new platform above the first floor so as to enter the lobby facing west, and (b) reconstruct the upper section of the stairs so as to eliminate the separated double run, substituting a wide single stair. It was pointed out by Messrs. Crim and Reynolds that these changes are desirable for reasons of public safety particularly at times of large public gatherings during the winter entertainment season. The proposed change is also recommended to afford a better means for the President and the Cabinet to formally approach the first floor from the second floor at the times of flag ceremonies, which occur four or five times each

At this point Mr. Crim indicated that the President had suggested to Mr. Minalow and to him that they prepare a study for a double stair by providing a new landing over the east entrance with curved glasses to ascending descending along the east and west sides of the entrance hall. Mr. Crim pointed out that this scheme of the President's was not practical for several reasons including the fact that much space would be lost on the second floor to make such a suggestion possible.

Mr. Minalow presented plans, elevations and perspective sketches for one scheme of altering the stairs. The alternative proposed included a complete redesign of the entrance hallway of the White House which involved moving the row of columns separating the entrance hall from the long hallway connecting the East Room with the State Dining Room. It was proposed to create a larger entrance hall extending from the north entrance doors south to the door of the Blue Room. The same number of columns were proposed to be retained, symmetrically disposed along the east and west walls of the enlarged entrance hall.

The Commission reviewed the drawings and indicated that there may be desirable alternate schemes for the solution of this problem. Mr. Minalow indicated that he had made other studies, but only one scheme was brought to show to the Commission.

It was the informal opinion of the members of the Commission that, while it might be desirable to make changes in the main stairway, the solution presented by Mr. Minalow was not satisfactory, at least it could not be declared to be satisfactory until all other possibilities had been carefully explored. The Commission took no action with respect to the submission and Mr. Minalow withdrew. The plans and drawings were returned to the White House in the afternoon.

The Chairman then met informally with Messrs. Reynolds and Crim - between items on the calendar of the Meeting. He indicated again to both gentlemen that the Commission have no confidence in Mr. Winslow's ability to prepare plans for so important a project as the White House reconstruction. He indicated further that it was the considered judgment of the Commission that a Consulting Architect in private practice should be engaged who would have charge of the preparation of the necessary architectural plans and of the coordination of these with the structural and mechanical plans. It was agreed that Messrs. Crim and Reynolds would indicate to the President the wishes of the Commission of Fine Arts in this matter. Mr. Crim stated that he would talk to the Chairman, following a talk with the President, either the afternoon of the 10th or by telephone the morning of the 11th.

Messrs. Reynolds and Crim departed and the Commission took up other business, adjourning to meet at 1:30 P.M. at the National Gallery of Art for lunch.

After lunch the Chairman discussed, with the members of the Commission, the names of Architects who, in their judgment, might be competent to serve in the capacity of consulting architect in connection with the White House reconstruction. The following names were presented and a discussion followed as each name was presented:

1. Perry, Shaw & Hepburn of Boston
2. Douglas Orr of New Haven
3. David Adler of Chicago
4. H.T. Lindeberg of New York City
5. Thomas H. Ellett of Garrison, New York
6. James Kellum Smith of New York
7. William Adams Delano of New York

The Commission concluded, in the event that names are requested, we might suggest three or four -- Perry, Shaw & Hepburn of Boston, Douglas Orr of New Haven, David Adler of Chicago, and Thomas H. Ellett of Garrison, New York.

It was agreed that no letter on the subject would be written at least not until the Chairman heard again from Mr. Crim following the latter's talk with the President.

COPY

EXHIBIT E

The Chairman then met informally with Messrs. Reynolds and Crim -- between items on the calendar of the Meeting. He indicated again to both gentlemen that the Commission have no confidence in Mr. Winslow's ability to prepare plans for so important a project as the White House reconstruction. He indicated further that it was the considered judgment of the Commission that a Consulting Architect in private practice should be engaged who would have charge of the preparation of the necessary architectural plans and of the coordination of these with the structural and mechanical plans. It was agreed that Messrs. Crim and Reynolds would indicate to the President the wishes of the Commission of Fine Arts in this matter. Mr. Crim stated that he would talk to the Chairman, following a talk with the President, either the afternoon of the 10th or by telephone the morning of the 11th.

Messrs. Reynolds and Crim departed and the Commission took up other business, adjourning to meet at 1:30 P.M. at the National Gallery of Art for lunch.

After lunch the Chairman discussed, with the members of the Commission, the names of Architects who, in their judgment, might be competent to serve in the capacity of consulting architect in connection with the White House reconstruction. The following names were presented and a discussion followed as each name was presented:

1. Perry, Shaw & Hepburn of Boston
2. Douglas Orr of New Haven
3. David Adler of Chicago
4. H.T. Lindeberg of New York City
5. Thomas H. Hillett of Garrison, New York
6. James Kellum Smith of New York
7. William Adams Delano of New York

The Commission concluded, in the event that names are requested, we might suggest three or four -- Perry, Shaw & Hepburn of Boston, Douglas Orr of New Haven, David Adler of Chicago, and Thomas H. Hillett of Garrison, New York.

It was agreed that no letter on the subject would be written at least not until the Chairman heard again from Mr. Crim following the latter's talk with the President.

NATIONAL GALLERY OF ART

Washington 25, D.C.
November 15, 1948

Dear Gil:

I am sorry to have been delayed in replying to your letter of November 8th. I entirely agree with your conclusions that we should not ask for any mandatory legislation in behalf of the Commission of Fine Arts. The Commission has, as you say, achieved a great deal of prestige because their advice has been over the years usually good and has been sustained by public opinion. I am sure that Mrs. Crowninshield will understand the inadvisability of changing our policy in this regard.

I think your suggestion is a good one—that you should ask Commissioner Reynolds and, later, the Chairman of the Appropriations Committee of the Senate and the House, requesting that a qualified consulting architect be engaged to advise the Public Building Administration representatives in all matters relating to the reconstruction of the White House. We then would feel confidence in the work being well done, and I feel sure that everyone concerned will agree with the wisdom of retaining an eminent architect for this purpose.

I received from Mr. Eggers the drawings of the new design of the Mellon Fountain to be erected in front of the National Gallery. I showed it to several of our Trustees who were holding a committee meeting here last week. They, and also John Walker and Charles Seymour, as well as myself, highly approve of the new design. We like the circular shape and feel that in every way this fountain will prove most satisfactory when erected. I have told Donald Shepard of our views on the subject and, I think it might be well for the Commission to consider the new design and give their views at our next meeting in December.

With best regards, I am

Sincerely yours,

(Signed) David E. Finley
Director

COPY

Major Gilmore D. Clarke
145 East 32nd Street
New York, N. Y.

EXHIBIT F- 1

NATIONAL GALLERY OF ART

Washington 25, D.C.

November 15, 1948

Dear Bill:

I am sorry to have been delayed in replying to your letter of November 8th. I entirely agree with your conclusions that we should not ask for any mandatory legislation in behalf of the Commission of Fine Arts. The Commission can, as you say, achieved a great deal of prestige because their advice has been over the years usually good and has been sustained by public opinion. I am sure that Mr. Drummond will understand the inadvisability of changing our policy in this regard.

I think your suggestion is a good one—that you should ask Commissioner Reynolds and, later, the Chairman of the Appropriations Committee of the Senate and the House, requesting that a qualified consulting architect be engaged to advise the Public Building Administration representatives in all matters relating to the reconstruction of the White House. We then would feel confidence in the work being well done, and I feel sure that everyone concerned will agree with the wisdom of retaining an eminent architect for this purpose.

I received from Mr. Eggers the drawings of the new design of the Walton Fountain to be erected in front of the National Gallery. I showed it to several of our Trustees who were holding a committee meeting here last week. They, and also both Walker and Charles Seymour, as well as myself, highly approve of the new design. We like the circular shape and feel that in every way this fountain will prove most satisfactory when erected. I have told Donald Shepard of our views on the subject and I think it might be well for the Commission to consider the new design and give their views at our next meeting in December.

With best regards, I am

Sincerely yours,

(Signed) David K. E. Finley
Director

Major Gilmore D. Clarke
115 East 82nd Street
New York, N. Y.

COPY

145 East 32nd Street
New York 16, New York
November 8, 1948

PERSONAL

Dear David,

Since our luncheon meeting with Mrs. Cronwninshield last Friday I have reflected seriously upon the more immediate problems related to the White House and to the part which the Commission of Fine Arts should play in the reconstruction and in the subsequent period of continuing supervision over the public rooms.

In reflecting back over more than 15 years I cannot recall an instance in which we requested that legislation be drawn in a manner to insure that a specific problem be referred to the Commission. Usually the Congress have, of their own will, added a line in certain measures to the effect that the project "shall have the approval of the Commission of Fine Arts." Where such a statement has not been included in the enabling legislation the appropriate agents of the Government have, without exception, called upon us for advice and usually for subsequent approval of the project. During my memory while a member of the Commission no important new project or reconstruction has been carried out that has not been referred to us and in the case of the White House, I am confident that Commissioner Reynolds will rely heavily upon the Commission for advice with respect to the reconstruction with or without a specific direction in an authorization bill to do so.

In the past, on several occasions, I recall that the Budget Director sent certain proposed bills of interest to the Commission to us for comment and advice. When the Commission was not named in a bill and where it appeared appropriate that it should, I added a line to the effect that the project "shall have the approval of the Commission of Fine Arts"; my recollection is that in each case these bills were amended as suggested.

The Commission of Fine Arts have an established reputation in the Capital and I am reluctant to write letters which might be interpreted to mean that we are fearful lest certain work proceed without our guiding hands. The Act creating the Commission is so drawn that the appropriate officials of the Government here, through custom, come to us for advice; and the record of accomplishment over the years has been in my modest judgment, satisfactory if not in a small measure notable.

EXHIBIT F

PERSONAL

Dear David,

Since our luncheon meeting with Mrs. Cunningham last Friday I have reflected seriously upon the most immediate problems related to the White House and to the part which the Commission of Fine Arts should play in the reconstruction and in the subsequent period of maintaining supervision over the public rooms.

In reflecting back over more than 15 years I cannot recall an instance in which we requested that legislation be drawn in a manner to insure that a specific problem be referred to the Commission. Usually the Congress have, of their own will, added a line in certain measures to the effect that the project "shall have the approval of the Commission of Fine Arts." Where such a statement has not been included in the enabling legislation the appropriate agents of the Government have, without exception, called upon us for advice and usually for subsequent approval of the project. During my memory while a member of the Commission no important new project or reconstruction has been carried out that has not been referred to us and in the case of the White House, I am confident that Commissioner Reynolds will rely heavily upon the Commission for advice with respect to the reconstruction with or without a specific direction in an authorization bill to do so.

In the past, on several occasions, I recall that the Budget Director sent certain proposed bills of interest to the Commission to us for comment and advice. When the Commission was not named in a bill and where it appeared appropriate that it should, I added a line to the effect that the project "shall have the approval of the Commission of Fine Arts"; my recollection is that in each case these bills were amended as suggested.

The Commission of Fine Arts have an outstanding reputation in the Capital and I am reluctant to write letters which might be interpreted to mean that we are fearful lest certain work proceed without our guiding hands. The Act creating the Commission is so drawn that the appropriate officials of the Government here, through custom, come to us for advice; and the record of accomplishment over the years has been in my modest judgment, satisfactory if not in a small measure notable.

I can understand Mrs. Crowninshield's impatience and her desire to have the public rooms of the White House in good order and in keeping with the dictates of design of the period of the Early Republic. I think all this may be accomplished, however, if we are sufficiently patient. Much has been done through the efforts of the Ladies and in spite of very little help from the duly constituted authority over the expenditure of White House funds. Usually I do not like the idea of inviting "must" legislation designating the Commission of Fine Arts as the final judge. Much can be accomplished through persuasion and it is my considered judgment that we shall be the more respectedif we merely "advise", as the father of the legislation, Elihu Root, when drafting the bill which created the Commission of Fine Arts, so wisely intended. Imagine what our position would have been today if we had had the authority to say to the present incumbent in the White House, "you cannot build the balcony." The result would be that, when our respective terms expire, he would simply appoint men who would approve of a balcony.

In the present circumstances it seems to me, and I know you agree, wise not to kindle the fire of the President by suggesting in legislation any statement which might be traced back to our initiation. The future position of the Commission should not be endangered even if we do have to tolerate for longer than the Ladies like the red plush on the chairs and sofa of the Red Room.

As a constructive measure I am prepared, if you agree, to write immediately to Commissioner Reynolds and later (after January 20th when the Congress convenes) to the Chairman of the Appropriations Committees of the Senate and the House, as soon as we learn who these gentlemen are, and request that an eminently qualified consulting architect be engaged to advise the Public Buildings Administration representatives in all matters related to the White House reconstruction. It seems to me that this is absolutely essential and such an appointment would relieve the Commission of Fine Arts of much responsibility and the Government of much criticism. Let me have your reaction to this suggestion.

Excuse this long epistle.

Ever sincerely,

Gilmore D. Clarke
Chairman

Honorable David E. Finley
National Gallery of Art
Washington, D. C.

I can understand Mrs. Crowninshield's impatience and her desire to have the public rooms of the White House in good order and in keeping with the dignity or design of the period of the Republic. I think all this may be accomplished, however, if we are sufficiently patient. Much has been done through the efforts of the ladies and in spite of very little help from the duly constituted authority over the expenditure of White House funds. Usually I do not like the idea of inviting "must" legislation designating the Commission of Fine Arts as the final judge. Much can be accomplished through persuasion and if in my considered judgment that we shall be the more respected if we merely "advise", as the father of the legislation, Elihu Root, when creating the bill which created the Commission of Fine Arts, so wisely intended. Imagine what our position would have been today if we had had the authority to say to the present incumbent in the White House, "you cannot build the balcony." The result would be that, when our respective terms expire, he would simply appoint men who would approve of a balcony.

In the present circumstances it seems to me, and I know you agree, wise not to kindle the fire of the President by suggesting in legislation any statement which might be traced back to our initiation. The future position of the Commission should not be endangered even if we do have to tolerate for longer than the ladies like the red plush on the chairs and sofa of the Red Room.

As a constructive measure I am prepared, if you agree, to write immediately to Commissioner Reynolds and later (after January 20th when the Congress convenes) to the Chairman of the Appropriations Committees of the Senate and the House, as soon as we learn who these gentlemen are, and request that an eminently qualified consulting architect be engaged to advise the Public Buildings Administration representatives in all matters related to the White House reconstruction. It seems to me that this is absolutely essential and even an appointment would relieve the Commission of the Fine Arts of much responsibility and the Government of much criticism. Let me have your reaction to this suggestion.

Excuse this long epistle.

Ever sincerely,

Gilmore D. Clarke
Chairman

Honorable David E. Finley
National Gallery of Art
Washington, D. C.

COPY

THE COMMISSION OF FINE ARTS

Washington

December 13, 1948.

Dear Mr. Robertson:

In reply to your letter of December 9th, Chairman Clarke has requested me to advise you that he considers the proposed installation of the fourteen fluorescent street lights, on an experimental basis, worth a trial; and that the Commission of Fine Arts would inspect them, if you wish, if it can be arranged to keep them here until the next meeting of the Commission on January 10, 1949.

For the Commission of Fine Arts:

Sincerely yours,

H. P. Caemmerer,

Secretary.

Mr. J. N. Robertson,
Director of Highways,
District of Columbia,
Washington, D. C.

EXHIBIT G

EXHIBIT C

C
O
P
Y

THE EXECUTIVE COMMITTEE

FIRST DIVISION A E F MEMORIAL ASSOCIATION

PROCEDURAL INSTRUCTIONS

1. Except as specified below, the First Division A E F Memorial Association, hereafter referred to as the Association, retains all rights and privileges granted to the Association under the provisions of joint resolution of Congress, H.J. Res. 81, 42 Stat. 349, approved December 16, 1921.

2. The Executive Committee of the Association extends to the First Infantry Division, World War II, an invitation to erect a suitable memorial to its dead near the First Division A E F Memorial Monument, Washington, D.C., provided Congress grants the additional legislative authority, and provided the Association shall be put to no expense by the erection of the First Infantry Division Memorial. All expense in connection with the repair and the renovation of the First Division A E F Memorial Monument to be borne by the Association.

3. All preliminary studies and all work in connection with the First Infantry Division shall, be in compliance with H.J. Res. 81, 42 Stat. 349, approved December 16, 1921, and in compliance with additional legislative authority enacted by Congress.

4. The First Infantry Division to consult with the Executive Committee of the Association, and to submit all plans and designs for their Memorial Monument to the Executive Committee for approval.

5. All communication with the Association from the First Infantry Division to be by or through Major General W.G.Wyman, or Major General C.R.Huebner, and be addressed to the Chairman of the Executive Committee of the Association.

6. The Association hereby designates Cass Gilbert, Jr., 342 Madison Avenue, New York City, 17, as its architect, and designates Cass Gilbert,Jr., as coordinating and supervising architect for the joint project.

Signed this 19th day of March, 1947.

Adolphe Huguet
Colonel, US Army, Retired
Chairman

C. P. Summerall
General, US Army, Retired
President of the Association

James A. Edgar
Secretary and Treasurer

EXHIBIT H

THE MEMORIAL ASSOCIATION

FIRST INFANTRY A.E.F. MEMORIAL ASSOCIATION

CONSTITUTION

1. Except as specified below, the First Infantry A.E.F. Memorial Association, hereafter referred to as the Association, retains all rights and privileges granted to the Association under the provisions of Joint Resolution of Congress, H.J. Res. 83, 42 Stat. 344, approved December 10, 1921.

2. The Executive Committee of the Association extends to the First Infantry Division, World War II, an invitation to erect a suitable memorial to the First Division A.E.F. Memorial Monument, Washington, D.C., provided Congress grants the additional legislative authority, and provided the Association shall be put to no expense by the erection of the First Infantry Division Memorial. All expense in connection with the repair and the reconstruction of the First Division A.E.F. Memorial Monument to be borne by the Association.

3. All preliminary studies and all work in connection with the First Infantry Division shall be in compliance with P.L. 188, 78th Cong., 2d Sess., approved December 18, 1943, and in compliance with additional legislative authority granted by Congress.

4. The First Infantry Division to consult with the Executive Committee of the Association, and to submit all plans and designs for their Memorial Monument to the Executive Committee for approval.

5. All communication with the Association from the First Infantry Division to be by or through Major General W.G. Lynn, or Major General J.A. Anderson, and be addressed to the Chairman of the Executive Committee of the Association.

6. The Association hereby designates Jose Gilbert, Jr., 340 Madison Avenue, New York City, N.Y. as its architect, and designates Jose Gilbert, Jr., as consulting and supervising architect for the joint project.

Signed this 15th day of March, 1948.

Audrey Mengel
Colonel, US Army, Retired
Chairman

Executive Committee

Jose Gilbert, Jr.
Architect

Attest:

Secretary to the Executive Committee
Presidents of the Association

COPY

THE COMMISSION OF FINE ARTS

Washington

November 22, 1948.

Dear Colonel Ciccolella:

At the request of Chairman Clarke, I am enclosing for your information and guidance a copy of a letter that he has sent to Colonel Adolphe Huguet, of the First Division Memorial Association, in reply to one from Col. Huguet dated Nov. 16, 1948, a copy of which is also enclosed.

In submitting your preliminary sketch, the Commission of Fine Arts expected that you are cooperating with the First Division Memorial Association, World War I, in the matter of your First Division World War II Memorial. At the meeting of the Commission of Fine Arts held on September 13, 1948, you stated that you have some letters of authorization. I would appreciate copies of them.

Also, please note the statement by Chairman Clarke regarding a future submission that the Commission of Fine Arts will not act until the First Division Memorial Association (World War I) has approved any design for adding to the present Memorial designed by Cass Gilbert, Sr.

Sincerely yours,

H. P. Caemmerer,
Secretary.

Lieut. Col. Richard G. Ciccolella,
Georgetown University,
Washington 7, D. C.

EXHIBIT H - 1

EXHIBIT A - 1

Lieut. Col. Richard D. Gracefield,
Georgetown University,
Washington 7, D. C.

Dear Colonel Gracefield:

At the request of Chairman Clarke, I am enclosing for your information and guidance a copy of a letter that he has sent to Colonel Adolphe Huguet, of the First Division Memorial Association, in reply to one from him. Huguet dated Nov. 10, 1949, a copy of which is also enclosed.

In submitting your preliminary sketch, the Commission of Fine Arts expected that you are cooperating with the First Division Memorial Association, World War I, in the matter of your First Division World War II Memorial. At the meeting of the Commission of Fine Arts held on September 13, 1949, you stated that you have some letters of authorization. I would appreciate copies of them.

Also, please note the statement by Chairman Clarke regarding a future submission that the Commission of Fine Arts will not see until the First Division Memorial Association (World War I) has approved any design for adding to the present Memorial designed by Jules Guerin, Jr.

Sincerely yours,

H. A. Hammer,
Secretary.

COPY

The Commission of Fine Arts

Washington

November 25, 1949.

Dear Colonel Gracefield:

At the request of Chairman Clarke, I am enclosing for your information and guidance a copy of a letter that he has sent to Colonel Adolphe Huguet, of the First Division Memorial Association, in reply to one from him. Huguet dated Nov. 10, 1949, a copy of which is also enclosed.

In submitting your preliminary sketch, the Commission of Fine Arts expected that you are cooperating with the First Division Memorial Association, World War I, in the matter of your First Division World War II Memorial. At the meeting of the Commission of Fine Arts held on September 13, 1949, you stated that you have some letters of authorization. I would appreciate copies of them.

Also, please note the statement by Chairman Clarke regarding a future submission that the Commission of Fine Arts will not see until the First Division Memorial Association (World War I) has approved any design for adding to the present Memorial designed by Jules Guerin, Jr.

Sincerely yours,

H. A. Hammer,
Secretary.

Lieut. Col. Richard D. Gracefield,
Georgetown University,
Washington 7, D. C.

COPY

Shelton Hotel,
Lexington Ave. & 49th St.,
New York 17, N. Y.

23 November, 1948.

The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.

The Chairman,

The First Division, A. E. F., Memorial Association desires to inform the Commission, that no work be done on, or in addition to, the First Division Monument granted by House Joint Resolution #81, of 1921, without the written approval of the First Division, A.E.F. Memorial Association.

In order to prevent confusion all plans and designs should be submitted for approval by the A.E.F. Association before being approved by the Commission of Fine Arts.

Adolphe Huguet
Chairman of the Executive Committee.

Adolphe Huguet

Chairman of the Executive Committee.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

November 20, 1948

Colonel Adolphe Huguet
U. S. Army, Ret'd.,
Hotel Shelton
49th Street and Lexington Avenue
New York 17, New York

Dear Colonel Huguet:

I am glad that you wrote me under date of November 19th concerning the proposed Memorial for the First Division of World War II. You may rest assured that the Commission of Fine Arts will not give final approval to any plans for adding to or altering the First Division World War I Memorial until they have the approval of the First Division Memorial Association. My letter of November first to Lt. Col. Ciccolella should have included this provision for approval by the First Division Memorial Association but I am sure that he understands the Commission will not act until your Association has approved any design for adding to the present Memorial design by Cass Gilbert, Sr.

The Commission approval, as given in my letter of November first to Col. Ciccolella, was qualified in that it was "Approved in principal" only. There is a good deal more work to be done before the Commission is prepared to give final approval and that of course would be predicated upon the approval by the First Division Memorial Association. I am asking the Secretary of the Commission of Fine Arts to send a copy of this letter to Col. Ciccolella.

Sincerely yours,

Gilmore D. Clarke
Chairman

EXHIBIT H - 2

EXHIBIT H - 3

COPY

Shelton Hotel, 49th, Lexington Ave., City 17, 16 Nov.48.

The Chairman,
The Commission of Fine Arts.

Dear Mr. Clarke:

I am writing in behalf of the First Division Memorial Association, which was granted certain rights under H.J.Res.81, 42 Stat. 349, approved December 16, 1921.

The Association was organized in 1919 and General C.P. Summerall has been its president continuously since that time and the undersigned has been the Chairman of the Executive Committee, which manages the Association, continuously since 1919. Both of us are retired Army officers, with A-1 ratings and the Association is financially and in every other way sound.

What I would like to write to you about is the Commission's letter to Colonel Ciccolella, dated 1 Nov. 48.

In the Commission's letter it is written that the Commission approved "the design you (Col.C) and Mr. Cass Gilbert, Jr., submitted in behalf of the First Division Memorial Association. . . ."

The statement quoted is not a correct or a true statement.

I do not know Col. C. and he has not been authorized by me to submit anything or to speak or act in any way for the First Division Memorial Association.

I asked Mr. Gilbert twice not to submit the design, which I have never seen, until after the First Division Memorial Association Executive Committee has endorsed their approval on the design.

Shelton Hotel, 49th Street and Lexington Ave., New York City, November 15, 1922.

The Chairman,
The Commission of Fine Arts.

Dear Mr. Clarke:

I am writing in behalf of the First Division Memorial Association, which was granted certain rights under P.L.Res.21, 66 Cong. 2nd Sess., approved December 16, 1920.

The association was organized in 1919 and General C.P. Summerall has been its president continuously since that time and the undersigned has been the Chairman of the Executive Committee, which manages the Association, continuously since 1919. Both of us are retired Army officers, with equal ratings and the Association is financially and in every other way sound.

What I would like to write to you about is the Commission's letter to Colonel Chocolelle, dated 1 Nov. 22.

In the Commission's letter it is written that the Commission approves "the design you (Col.C) and Mr. Cass Gilbert, Jr., submitted in behalf of the First Division Memorial Association. . . ."

The statement quoted is not a correct or a true statement.

I do not know Col. C. and he has not been authorized by me to submit anything or to speak or act in any way for the First Division Memorial Association.

I asked Mr. Gilbert twice not to submit the design, which I have never seen, until after the First Division Memorial Association Executive Committee had endorsed their approval on the design.

Please note that design, which I saw on the 18th last, for the first time, says "First Infantry Division Memorial."

We have not been treated courteously and the consideration promised by the Commission, as we were given to understand that the Commission would not give their approval until the First Division Memorial Association had considered and endorsed their approval on the design recommended.

I, therefore, request that the Commission of Fine Arts withdraw its approval, which was given under a misapprehension and misunderstanding that we proceed as indicated in the above paragraph.

Respectfully yours,

Adolphe Huguet

(Colonel Adolphe Huguet)

Please note that deal, which I saw on the 18th last, for the third time, says "First Infantry Division Memorial."

We have not been treated courteously and the contravention promised by the Commission, as we were given to understand that the Commission would not give their approval until the First Division Memorial Association had considered and endorsed their approval of the design recommended.

I, therefore, request that the Commission of Fine Arts withdraw its approval, which was given under a misapprehension and disapprove the design as proposed as indicated in the above paragraph.

Respectfully yours,

Adolphe Wagner

(Colonel Adolphe Wagner)

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 15, 1948.

Dear General North:

The Commission of Fine Arts, at their meeting on December 10, 1948, considered the application of Hildreth Meiers as painter associate with Voorhees, Walker, Foley and Smith, architects, for the World War II Chapel at Hamm, Belgium, and approve such appointment. The Commission concur in the recommendation of Mr. Maurice Sterne, painter member of the Commission, that her work be in mosaic rather than in the metal type.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
The American Battle Monuments Commission,
Washington, D.C.

EXHIBIT I

Dear General Herok,

The Commission of Fine Arts, at their meeting on December 10, 1964, considered the application of Milton Glaser to install a mosaic on Pennsylvania Avenue, Lobby and Court, Archives, for the World War II Chapel at Mesa, Belgium, and approve such application. The Commission concur in the recommendation of Mr. Maurice Stern, Painter member of the Commission, that her work be in scale and color when in the metal type.

For the Commission of Fine Arts:

Sincerely yours,

Gustave L. Glaser,
Secretary.

Brig. Gen. Thomas Herok, Secretary,
The American Battle Monuments Commission,
Washington, D.C.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 15, 1948

Dear General North:

The Commission of Fine Arts, at their meeting on December 10, 1948, considered the revised design for the graves area, American Military Cemetery at Neuville en Condroz, Belgium, prepared by Reinhard, Hoffmeister & Walquist, Architects. The Commission approve this design, which you submitted on behalf of the American Battle Monuments Commission, insofar as it indicates the location and arrangement of the graves area.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

Brig. Gen. Thomas North, Secretary
The American Battle Monuments Commission
Washington, D. C.

EXHIBIT J

Dear General Morris:

The Commission of Fine Arts, at their meeting on December 10, 1948, considered the revised design for the Bronze Grave area, American Military Cemetery at Neuville en Condroz, Belgium, prepared by Reinhard, Hofmeister & Walquist, Architects. The Commission approves this design, which you submitted on behalf of the American Battle Monuments Commission, insofar as it indicates the location and arrangement of the Grave area.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Vice-Chairman

Brig. Gen. Thomas North, Secretary
The American Battle Monuments Commission
Washington, D. C.

EXHIBIT 2

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 17, 1948.

Dear General North:

The Commission of Fine Arts, at their meeting on December 10, 1948, gave careful consideration to the revised plans by Mr. William T. Aldrich, architect, for the tower of the chapel at St. James, France. It was noted that the original design A is for a tower 124 feet high; B, 117 feet; C, 109 feet; and D, approximately 100 feet.

It was also noted that while design A had heretofore been approved by the Commission of Fine Arts, a side view (which was not at hand at that time) indicated that the height of 124 feet of the tower is out of proportion to the rest of the building.

Therefore, the Commission favor the proportion of width to the height of the tower of the original scheme, but of lesser width. It is thought this will reduce the height of the tower to 108 feet.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas North, Secretary,
The American Battle Monuments Commission,
Washington, D. C.

EXHIBIT K

The Honorable Dr. Paul Doe

Washington

December 17, 1942.

Dear General Doe:

The Commission of Fine Arts, at their meeting on December 15, 1942, gave careful consideration to the revised plans by Mr. Phillip T. Aldrich, architect, for the tower of the chapel at Duke, Durham, North Carolina.

It was noted that the original design is for a tower 145 feet high; B, 117 feet; C, 109 feet; and D, approximately 100 feet.

It was also noted that while design A had heretofore been approved by the Commission of Fine Arts, a side view (which was not at hand at that time) indicated that the height of 145 feet of the tower is out of proportion to the rest of the building.

Therefore, the Commission favor the proportion of width to the height of the tower of the original scheme, but of lesser width. It is thought this will reduce the height of the tower to 105 feet.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Brig. Gen. Thomas Hunt, Secretary,
The American Battle Monuments Commission,
Washington, D. C.

ENCLOSURE A

COPY

THE COMMISSION OF FINE ARTS

Washington

December 10, 1948.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting today, approved the design by Eggers and Higgins, Architects, which was submitted by your Office for the District of Columbia Red Cross Building, to be located on the north side of E Street, between Twentieth and Twenty-first Streets, Northwest, subject to the presentation of details of the central element in relation to the sculpture that has been proposed.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable W. E. Reynolds,
Commissioner of Public Buildings,
Federal Works Agency,
Washington, D. C.

EXHIBIT L

Washington, D. C.
Federal Works Agency,
Bonneville Power Administration,
Portland, Oregon.

EXHIBIT I

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 10, 1948.

Dear Mr. Eggers:

The Commission of Fine Arts, at their meeting today, approved the design which you submitted for the Andrew W. Mellon Memorial Fountain, subject to the submission of models for the proposed sculpture by Sydney Waugh.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Mr. Otto Eggers,
Eggers and Higgins, Architects,
542 Fifth Avenue,
New York, N. Y.

EXHIBIT M

Exhibit B

COPY

THE COMMISSION OF FINE ARTS

Washington

December 10, 1948.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting today, approved the design which was submitted by your Office for an Engineering Building, at Howard University, with the suggestion of the possibility of improving the main entrance from Georgia Avenue.

Also, the Commission approved the design for the Women's Dormitory Building, which was submitted by your Office, with minor changes in matters of detail.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable W. E. Reynolds,
Commissioner of Public Buildings,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

EXHIBIT N

EXHIBIT N

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 21, 1948.

Hon. W. E. Reynolds, Commissioner
Public Buildings Administration
Federal Works Agency
Washington, D. C.

Re: National Arboretum

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on December 10, 1948, were pleased to consider with Mr. A. S. Thorn, Acting Supervising Architect, Public Buildings Administration, a site plan and certain architectural drawings for buildings in connection with the development of the National Arboretum in the City of Washington.

The Commission gave general approval to the site plan and approved also the preliminary studies for the design of the Laboratory-Administration Building and the design for the Gate-house at the entrance.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

EXHIBIT O

COPY

THE COMMISSION OF FINE ARTS
WASHINGTON

December 14, 1948.

Dear Mr. Thompson:

With reference to the drawings for the General Artigas statue, which you submitted to the Commission of Fine Arts, at the meeting held on December 10, 1948, the Commission disapproved the sketch for the proposed pedestal. In the opinion of the sculptor member, Mr. Lee Lawrie, the pedestal should be fully nine feet high, and the Commission concurred in this matter.

It has been a ruling of the Commission of Fine Arts over a period of many years that, when a memorial is proposed for a location contiguous to a monumental building, the architect of that building be consulted. In this instance the Commission recommend, and have so stated in a letter to Minister Mora, a copy of which is enclosed, that the architects of the Pan American Annex, Messrs. Harbeson, Hough, Livingston and Larson, Architects Building, Philadelphia, design the pedestal. It might also be helpful to have a small scale model made of the statue and pedestal. It is understood, of course, that the statue will face south.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Harry T. Thompson,
Assistant Superintendent,
National Capital Parks,
National Park Service,
Department of the Interior,
Washington, D. C.

EXHIBIT P

Washington, D. C.,
December 15, 1933.

Mr. Harry T. Thompson,
Assistant Superintendent,
National Capital Parks,
National Park Service,
Department of the Interior,
Washington, D. C.

Dear Mr. Thompson:

With reference to the drawings for the General Knox statue, which you submitted to the Commission at their last meeting held on December 10, 1933, the Commission disapproved the design for the proposed pedestal. In the opinion of the sculptor member, Mr. Lee Lawrie, the pedestal should be fully nine feet high, and the Commission concurred in this matter.

It has been a ruling of the Commission of Fine Arts over a period of many years that, when a memorial is proposed for a location contiguous to a monumental building, the architect of that building be consulted. In this instance the Commission recommend, and have so stated in a letter to Minister Morris, a copy of which is enclosed, that the architects of the Pan American Union, Messrs. Jamieson, Dougherty, Harrington and Lenman, Architects Building, Philadelphia, confer the pedestal. It might also be helpful to have a small scale model of the statue and pedestal. It is understood, of course, that the statue will face south.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

November 1, 1948.

My dear Minister Mora:

The Commission of Fine Arts, at their meeting on October 29, 1948, gave further consideration to the question of location of the statue of General Jose Gervasio Artigas, the gift of the Government of Uruguay to the United States, and which, by authority of the Congress, is to be erected on federally owned ground in the District of Columbia.

In behalf of this Commission, I am pleased to inform you that the Commission of Fine Arts have chosen United States Reservation No.110 for the statue of General Artigas, which is a small triangle at the intersection of Virginia and Constitution Avenues, where the statue should face south.

The Commission recommend that the pedestal be designed by Messrs. Harbeson, Hough, Livingston and Larson, architects of the Pan American Annex.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

His Excellency
Jose A. Mora,
Minister of Uruguay,
Washington, D.C.

[illegible]

[illegible] of [illegible]

[illegible]

[illegible] 4, 1926.

My dear Minister Lore:

The Commission of Fine Arts, at their meeting on October 29, 1925, gave further consideration to the question of location of the statue of General Jose Gervasio Artigas, the gift of the Government of Uruguay to the United States, and which, by authority of the Congress, is to be erected on Federally owned ground in the District of Columbia.

In behalf of this Commission, I am pleased to inform you that the Commission of Fine Arts have chosen United States Reservation No. 110 for the statue of General Artigas, which is a small triangle at the intersection of Virginia and Pennsylvania Avenues, where the statue should then stand.

The Commission recommend that the pedestal be designed by Messrs. Harbeson, Hough, Livingston and Larson, architects of the Pan American Annex.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

His Excellency
Jose A. Lore,
Minister of Uruguay,
Washington, D.C.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL CAPITAL PARKS
WASHINGTON 25, D. C.

December 14, 1948.

Harbeson, Hough, Livingston, and Larson,
1510 Architects Buildings,
Philadelphia 3, Pennsylvania.

Gentlemen:

The Government of Uruguay has presented to the Government of the United States a statue of General Jose Gervasio Artigas and legislation passed during the last session of the Congress provided for the acceptance of the statue in custody of the National Park Service, with instructions to erect the statue on a suitable area in Washington. The Commission of Fine Arts, the National Capital Park and Planning Commission and the National Park Service have approved a small triangular area at the intersection of Constitution Avenue, Virginia Avenue and 18th Street, N.W., as a site on which to erect the statue.

Following instructions of the legislation enacted, the National Park Service has prepared preliminary plans which suggest a possible treatment for the area to be occupied and for a base on which to mount the statue. Since your firm has designed the Pan American Union Administration Building now being constructed on a triangular area directly to the west of the site on which the statue will be erected, it has been suggested by the Fine Arts Commission that you might design the mounting pedestal for the statue also in order to bring the statue and the Administration Building into harmony.

My purpose in writing you is to inquire if you would be interested in undertaking this commission for the National Park Service. If so, what would we be expected to pay for your services?

A general development plan of the area to be occupied and the design of the pedestal will be considered your responsibility. The photograph of the statue with dimensions noted on the back, a location plan and a suggested treatment of the base and proposed treatment for the statue are enclosed for your information. Please consider the plans as tentative only. I would appreciate your early consideration of this inquiry.

Sincerely yours,

SGD. IRVING D. ROOT,
Superintendent.

EXHIBIT P - 1

C
O
P
Y

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL CAPITAL PARKS
WASHINGTON 25, D. C.

IN REPLY REFER TO:

L7619 - I

December 21, 1954

Memorandum

To: Superintendent, National Capital Parks, Washington 25, D. C.

From: Director, National Park Service

Subject: Proposed Development of Triangular Area Bounded by Pennsylvania Avenue, 14th Street, and Maryland Avenue, S.W.

The Department of Highways has presented to the Commissioners of the District of Columbia a request for the approval of the location of a proposed traffic circle at the intersection of Pennsylvania Avenue, 14th Street, and Maryland Avenue, S.W. The proposed circle would be located on a small triangular area at the intersection of Pennsylvania Avenue, Maryland Avenue and 14th Street, S.W., as a part of the Federal Triangle development. The Commissioners have referred the matter to the National Capital Parks for study and report.

The Federal Triangle development, authorized by the Public Buildings Act of 1926, as amended, provides for the development of a group of Federal buildings in the area bounded by Pennsylvania Avenue, 14th Street, Constitution Avenue, and 6th Street, N.W. The Commission of Fine Arts, the National Capital Park and Planning Commission, and the National Park Service have approved a small triangular area at the intersection of Pennsylvania Avenue, Maryland Avenue and 14th Street, S.W., as a site on which to erect the statue of Albert Gallatin, Secretary of the Treasury under Presidents Jefferson and Madison. The statue is to be executed by Robert Aitken, sculptor, and is to be presented to the United States by the Albert Gallatin Association of the United States. The Gallatin Statue Commission has been advised by the Commission of Fine Arts that the proposed location of the statue is satisfactory.

The Department of Highways has been advised by the Commissioners that the proposed traffic circle is acceptable to the Commissioners provided the Secretary of the Interior approves the location of the statue on the triangular area. The Commissioners have requested that the Department of the Interior take the necessary steps to secure the approval of the Commission of Fine Arts and the National Capital Park and Planning Commission to the location of the statue on the triangular area.

Inasmuch as the proposed traffic circle will be constructed on land under the jurisdiction of the National Park Service, it will be necessary for the Service also to approve the location of the statue on the triangular area. Since your plan has been developed in cooperation with the Commission of Fine Arts and the National Capital Park and Planning Commission, it is recommended that you advise the Commissioners of the District of Columbia that the Department of the Interior approves the location of the statue on the triangular area.

Sincerely yours,

Director.

COPY FOR FINE ARTS COMMISSION

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katherine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following object:

1 Lacquer ceremonial offering dish, Chinese,
5th-4th century, B. C.,

which has been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

_____
For the Regents of the Smithsonian Institution.

Dec. 10, 1948 _____ Gilmore D. Clarke, Chairman
For the Commission of Fine Arts.

_____

EXHIBIT Q

The Regents of the Smithsonian Institution, The Condensation of Fine Arts, and Miss Emily Crane [illegible], Trustee, or Mrs. Eugene Meyer, as provided in Paragraph 6 of the Codicil to the Will of the late Charles L. Freer, have examined the following object:

1 Lacquer [illegible] coloring [illegible], Chinese, 20th-24th century, H. C.,

which has been recommended for purchase for the Freer Gallery of Art by Mr. A. C. Moxley, Director, and they hereby approve the purchase.

[illegible]

Dec. 10, 1942 [illegible]

for the Corporation of Fine Arts.

[illegible]

for the Regents of the Smithsonian Institution.

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D.C., January 10, 1949.

The fourth meeting of the Commission of Fine Arts, during the fiscal year 1949, was held in its Office in the Interior Department Building on Monday, January 10, 1949. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Sterne,
Mr. Murphy,
Mr. Lawrie,

also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on December 10, 1948, were approved.

2. WHITE HOUSE: The Chairman made a brief report concerning a conference with Commissioner Reynolds of the Public Buildings Administration, who had informed him that indications are that in due time he will receive authority to have a Consulting Architect appointed for work on repairs in the White House.

3. HISTORIC WASHINGTON: The Commission expressed their appreciation of the publication entitled Historic Washington, of which the Secretary is the author, and decided that a copy of the letter sent by the Chairman to the Secretary, as well as a copy of the Editorial in the Washington Star, dated December 29, 1948, be made a part of these Minutes (Exhibit A).

The Secretary thanked the Commission for their action in this matter. He stated that the book is being well received generally, and that, among several responses, President Truman had sent him a letter of appreciation.

[illegible] ..., January 10, 1960.

The [illegible] meeting of the [illegible] Club was held [illegible] January 10, 1960. The following members were present:

Mr. [illegible]
Mr. [illegible]
Mr. [illegible]
Mr. [illegible]
Mr. [illegible]
Mr. [illegible]
Mr. [illegible]

[illegible] Mr. [illegible], secretary and [illegible] Executive Officer.

The meeting was called to order at 7:30 P.M.

1. APPROVAL OF MINUTES OF PREVIOUS MEETING: The minutes of the reading of the dedication of [illegible] held on December 17, 1959, were approved.

2. [illegible] Mr. [illegible] made a brief report concerning [illegible] with Commissioner [illegible] of the Pacific Building [illegible], who had informed him that indications are that it will be [illegible] have a [illegible] in the [illegible].

3. [illegible] The [illegible] publication entitled [illegible] of which the [illegible] ..., had decided that a copy of [illegible] sent by the chairman to [illegible], as well as a copy of the [illegible] ..., dated November 29, 1959, be made a part of these minutes (Exhibit 1).

The [illegible] thanked the [illegible] for their action in this matter. He stated that the book is being well received generally, and that, among [illegible], President Truman had sent him a letter of appreciation.

4. INSPECTION OF MILITARY CEMETERIES IN EUROPE: Chairman Clarke stated that he was planning to leave for Europe About March 24, 1949, to be gone about five weeks, and that it would seem to afford a good opportunity to inspect several American Military Cemeteries now under development, which he would do without expense to the Government of the United States.

The Commission felt it very desirable that Chairman Clarke make an inspection of these Cemeteries as his time permitted, and directed the Secretary to write a letter of authorization to the Chairman accordingly (Exhibit B).

5. FUTURE MEETINGS OF THE COMMISSION OF FINE ARTS: The Commission considered dates for future meetings of the Commission and decided upon the following:

Friday, February 11, 1949,
Friday, March 18, 1949,
Friday, May 6, 1949.

It was understood that a special meeting of the Commission would be held in April, should that be necessary during the absence of the Chairman.

6. AMERICAN BATTLE MONUMENTS COMMISSION: Chairman Clarke reported that since the meeting of the Commission of Fine Arts on December 10, 1948, Mr. Harbeson, Consulting Architect of the American Battle Monuments Commission, had requested approval of several artists for commissions on projects, and action was taken accordingly (Exhibits C-)

The Commission of Fine Arts thereupon ratified the action of Chairman Clarke regarding these appointments as follows:

(a) Thomas D. Church, as Landscape Architect Collaborator with Gardner Dailey, architect, for the American Military Cemetery, Manila, P.I.;

(b) Ralph Griswold, as Landscape Architect Collaborator with Murphy and Locrart, architects, for the St.Avold Military Cemetery, France;

(c) A. E. Brinkerhoff, as Landscape Architect Collaborator with Toombs and Creighton, architects, for the Draguignan Military Cemetery, France;

(d) Michael Rapuano, as Landscape Architect Collaborator with Coolidge, Shepley, Bulfinch and Abbott, architects, for the Margraten Military Cemetery, Holland;

6. [illegible] Chairman Clarke

[illegible] Lend-Lease [illegible]

[illegible] Union [illegible]

[illegible] inspect Imperial American military [illegible] with [illegible]

[illegible] would do without expense to the government of the United States.

The Commission felt it very desirable that Chairman Clarke make an inspection of these Generals as his time permitted, and directed the Secretary to write a letter of authorization to the Chairman accordingly (Exhibit 5).

5. FUTURE MEETINGS OF THE COMMISSION: The Commission considered dates for future meetings of the Commission and acted upon the following:

Friday, February 12, 1943;
Friday, March 12, 1943;
Friday, May 6, 1943.

It was understood that a special meeting of the Commission would be held [illegible] April, should that be necessary during the absence of the Chairman.

6. MISCELLANEOUS MATTERS CONSIDERED: Chairman Clarke reported that since the meeting of the Commission of five days on December 12, 1942, Mr. Arbeson, Counseling Architect of the American Public Relations Commission, had [illegible] approval of several articles for commentaries on previews, and matters [illegible] be taken accordingly (Exhibits 6 -)

The Commission at this time likewise received the action of Chairman Clarke regarding these appointments as follows:

(a) Thorsen D. Ohmer, as Lieutenant Quartermaster with [illegible] Bailey, secretary, for the American Military Cemetery, Lendis, [illegible];

(b) Ralph Grisvold, as Lieutenant Architect-Collaborator with Bailey and Lozenzo, architects, for the 31st Avenue Military Cemetery, Preston;

(c) A. E. Brinkerhoff, as Lieutenant Architect Collaborator with Thomas and Trelgrom, architects, for the Hungarian Military Cemetery, Krumo;

(d) Michael Rapuano, as Lieutenant Architect Collaborator with Coolidge, Shepley, Bullfinch and Abbott, architects, for the Belgrade Military Cemetery, Holland;

(e) Olmsted Brothers (Edward C. Whiting), as Landscape Architect Collaborator with Perry, Shaw and Hepburn, architects, for the American Military Cemetery at Cambridge, England;

(f) Michael Rapuano, as Landscape Architect Collaborator with McKim, Mead and White, architects, for the American Military Cemetery at Florence, Italy.

With regard to a request by Mr. Harbeson that Michael Rapuano, landscape architect, be commissioned for three projects as the landscape architect collaborator (Exhibit D), the Commission felt that two should be sufficient, and suggested that Mr. Aldrich procure the services of Arthur A. Shurcliff as landscape architect for the American Military Cemetery at St. James (Exhibit D-1).

7. INTERSTATE COMMERCE COMMISSION MEMORIAL TABLET: Under date of December 13, 1948, the Commission of Fine Arts received a letter as follows; from W. P. Bartel, Secretary of the Interstate Commerce Commission:

> The In-Com-Co Club, composed of employees of this Commission, desires to install a memorial plaque in our building at 12th Street and Constitution Avenue, Northwest, in honor of the men who lost their lives in World War II.
>
> Attached hereto is a reproduction of same. Bronze has been suggested as the material for construction. The proposed size is 15 x 22 inches. This probably may vary, depending upon the location selected for its placement.
>
> Your approval and advice in this regard will be appreciated.

The matter was referred to Mr. Lawrie, who advised that this memorial should be in the form of a memorial tablet similar to that of the Interstate Commerce Commission of World War I, and that therefore it should be in marble and designed by a competent architect. The Commission concurred. (Exhibit E)

8. PORTRAIT OF FORMER SECRETARY OF AGRICULTURE ANDERSON: Pursuant to action by the Commission at the meeting on December 10th, photographs of portraits by Alfred Jonniaux, former Belgian court painter, were sent to Mr. Sterne for comment.

Mr. Sterne reported that he had inspected the photographs and that he considers Mr. Jonniaux qualified to paint the proposed portrait. The Department of Agriculture was informed accordingly (Exhibit F).

9. TOMB OF THE UNKNOWN SOLDIER, WORLD WAR II: In accordance with arrangements, made, the Department of the Army through Brigadier General Kester L. Hastings, Chief, Memorial Division, Office of the Quartermaster General, submitted several designs by Lorimer Rich, Architect, of New York City. General Hastings was accompanied by Colonel Don S. Burns, Chief, Engineering Division, Office of the Chief of Engineers; Major F. A. Kirk, Assistant Chief, Cemeterial Branch, Memorial Division, Office of the Q.M.G.; Thomas H. Jones, Sculptor, Office of the Q.M.G.; and by Norman D. Monfalcone, Architect, F. S. Poorman, Assistant Chief, Engineering Division, and Leon H. Zach, Chief, Planning Branch, Office of the Chief of Engineers. Mr. Lorimer Rich was also present. Being the architect of the Tomb of the Unknown Soldier of World War I, he made a thorough study of the problem, and offered three sets of designs. General Hastings made a brief statement, as follows:

> "I have a very short formal statement. The Army is still treating the subject of the Tomb of the Unknown Serviceman, World War II, as classified material; that is, we do not consider it for public release at this time and request that any releases to the press be only in the form that the matter is under discussion.
>
> "We have found that the next of kin of our deceased service men and women are extremely sensitive to news articles and we feel we are justified in being cautious, out of respect to their feelings. Due to this, may the Army have the privilege of making any press releases beyond the point of discussing the subject."

Chairman Clarke replied, "That goes without question, General. We will issue no releases whatsoever." Continuing, General Hastings said,

> "Within the services, feeling seems to be developing as to the advisability of having two tombs in place of one tomb. . . One tomb would be far less expensive and simplify the ceremonies, but might be considered by some veterans and others as a matter of trespassing. . . We have wondered about the reaction of Congress to the destruction of the monument (the Arlington Memorial Amphitheater). . ."

Chairman Clarke remarked that thus far the Commission of Fine Arts has given the project merely preliminary consideration, and has an open mind as to what ought to be done. Thereupon Mr. Rich explained the drawings. He said:

"We have three different schemes developed, and we put them in three general locations (here in the room):

Scheme D-1: This plan proposes using the entire building and the amphitheatre in the back. We simply take off the steps from the portico. It gives much more space than is available at present; now it is cramped for ceremonies and for the public, especially at times when the President lays a wreath on the Tomb.

The World War II Tomb would be a flat tomb (6 or 8 feet wide and perhaps 10 feet long), about a foot up from the ground, with an area of ground cover around it. It would have an individuality of its own, associated with the Second World War, and would be placed where the steps were located.

Scheme B: showed the scheme in further development taking out the portico and putting in pylons.

Scheme A: is a still further development of the above schemes by taking out the portico and leaving the space open, flanked by abutments or pylons, so as to bring the Amphitheater into relationship with the Tombs of the World War I and World War II soldiers. The stone benches and concrete floor would be taken out of the Amphitheater, and in place there would be a lawn with rich yet restrained planting at the sides. The colonnade around the Amphitheater is at a level of about 8 feet above the Amphitheater at the east side. There would be a movable speakers platform for ceremonies. Space for the Museum would be situated under the colonnade.

As to the Sentinels, it was thought they would walk between the World War I and the World War II tombs. To provide for occasions of presenting a wreath commemorating all wars, it was thought that it would be desirable to have one spot designated, removed somewhat from the tombs, where the wreath could be placed, possibly at a cenotaph. Mr. Rich said that since 1921 the Amphitheater has been considered an entity separate from the Tomb of the Unknown Soldier; Scheme A proposes, therefore, to treat both Amphitheater and Tombs as one single composition.

Thereupon, Chairman Clarke called upon the other members of the Commission for their individual comments.

Mr. Sterne was in favor of two tombs, and felt the amphitheater could be developed as a center for the new tomb of World War II. "The World War I monument would remain as it is; it would not be touched."

Mr. Finley favored Scheme A," to get rid of the rather elaborate building in the front and open up the amphitheater; the Tomb of the Unknown Soldier of World War I would not be touched, with another tomb for World War II as near like it as possible. Then clear out the marble benches and plant some trees, making it an open space, and near the center there might be a cenotaph where one could lay a wreath. There should be a removable platform where the President could make a speech."

It was noted that the Amphitheater is now used four times a year for ceremonial purposes, and its up-keep costs $200,000 a year.

> Mr. Murphy said: "In view of what has happened since the time this building was built (about 1920) and the need for providing an additional tomb, I think it had better be eliminated. . . I think the service that it renders could be taken care of by construction underneath. . . Any open scheme seems to me to be better. . . I think with Mr. Finley and others who have thought about it that the interior of the amphitheater is too much a mass of marble, and there should be some landscape treatment." He said the trend these days is for the large and more open scale, and therefore he favored Scheme A.

Mr. Lawrie said he favored Scheme A, and that if it is adopted the World War II tomb should be exactly the same size and in the same character as for World War I and placed in the same east-west direction. He favored the open treatment of Scheme A.

Mr. Aldrich favored Scheme A, and preferred grass as a substitute for the marble seats and the existing concrete pavement within the Amphitheater. He said, "I think the vista, the treatment out in front, needs a lot of study and I hope it will be kept as simple as possible."

Chairman Clarke concurred in the views expressed by the other members of the Commission, saying "I like the simple one on the left, the A-1."

Thereupon, Chairman Ripley called upon the other members of the Commission for their individual comments.

Mr. Stamos was in favor of the demolition and felt the replacement would be developed as a center for the new town of Verde Oak II. The only way I would favor the retention of the building would be if it could be used for a museum. He felt it would remain as it is; it would not be changed.

Mr. Ripley favored retaining the building as it is in the present condition in the front and open up the courtyard; the kind of use Chairman Gallatin would like it made to serve would be a restaurant. He felt that if I.M. Pei could make it open and inviting it would be a tremendous asset to the community.

Mr. Murphy said: "It's ugly as sin now but I think the developer could make a success."

It was noted that the developer is now paying $30,000 a year for the building and its 4-story garage $50,000 a year.

Mr. Murphy said: "It's ugly as sin now but I think the developer could make a success."

It was noted that the developer is now paying some time a year for the building and its 4-story garage $50,000 a year.

Thereupon, Chairman Ripley called upon the other members of the Commission for their individual comments.

Mr. Stamos was in favor of the demolition and felt the replacement would be developed as a center for the new town of Verde Oak II. The only way I would favor the retention of the building would be if it could be used for a museum. He felt it would remain as it is; it would not be changed.

Mr. Ripley favored retaining the building as it is in the present condition in the front and open up the courtyard; the kind of use Chairman Gallatin would like it made to serve would be a restaurant. He felt that if I.M. Pei could make it open and inviting it would be a tremendous asset to the community.

Mr. Murphy said: "It's ugly as sin now but I think the developer could make a success."

It was noted that the developer is now paying some time a year for the building and its 4-story garage $50,000 a year.

Thereupon Chairman Clarke said to General Hastings that, having heard the expression of opinion of the members of the Commission of Fine Arts, he now has the delicate problem of relations with other departments and individuals with respect to the Amphitheater, but could count on the support of the Commission.

General Hastings replied that he appreciated this and that he would bring Scheme A to the attention of the Secretary of the Army, who, he thought, would bring it to the attention of the President.

It was then decided to visit the Arlington Memorial Amphitheater, where Scheme A was considered on the ground. It was thought that to carry out Scheme A would meet the expressed wish of Congress, as expressed by the Act providing for the Tomb of the Unknown Soldier of World War II.

General Hastings said he would inform the Commission of further development of the project.

10. MODEL FOR THE GENERAL ACCOUNTING OFFICE BUILDING: The Commission inspected a large model (scale 1/16" to 1.00') for the new General Accounting Office Building at Fifth and G Streets, Northwest, that had been placed on exhibition in the Gallery adjacent to the Commission's office. It was presented in behalf of the Public Buildings Administration by Mr. C. David Persina, Chief of the Division of Design.

Mr. Persina stated that the base would be in red granite and the rest of the building faced with limestone, to be 9 stories high, and there would be space for 850 cars in the basement. The St.Mary's Church property on the square remains.

The Commission noted that at the southwest and southeast corners of the building sculpture is proposed. It looked out of place there, and the Commission decided that it should be eliminated and that instead the landscape treatment should be carried around these corners and the diagonal paths omitted. The model was approved with these suggestions. (Exhibit G).

11. STATUE OF GEORGE WASHINGTON: Under date of December 17, 1948, a letter was received from Mr. Ellsworth Gale, Sales Manager, of The Gorham Company, Providence, Rhode Island (Exhibit H), advising that they could make another cast of the Statue of George Washington by J. Q. A. Ward for $22,000 f.o.b., and requesting the opinion of the Commission in the matter.

The Commission discussed the subject in connection with a project that has been proposed to maove the statue of John Marshall into the United States Supreme Court Building.

The Commission decided that since the first bronze copy of the J.Q.A. Ward Statue of George Washington, which was proposed for the National Capital, has been sold by the Gorham Company (to Los Angeles), it would establish a bad precedent to have a second copy erected in this city. However the Commission asserted that they would welcome a bronze statue of George Washington on the Capitol Grounds, made by a competent sculptor of this country. A letter was sent to Mr. Gale accordingly (Exhibit H-1) and a copy thereof to Senator Green. (Exhibit H-2 & H-3)

12. GATE HOUSE, NATIONAL ARBORETUM: Mr. C. David Persina submitted in behalf of the Public Buildings Administration, a revised design for the Gate House to be built at the entrance to the National Arboretum, in Northeast Washington, Which the Commission approved (Exhibit I).

13. RESIDENCES NEAR PINEY BRANCH PARKWAY: The Commission inspected designs submitted by the Inspector of Buildings for a series of residences to be built at 1442-44 Taylor Street, N.W., (Application No. 1238, Jan. 5, 1949) near the Piney Branch Parkway.

The Commission felt that in view of the shortage of housing there should be no particular objection to the erection of the buildings, provided they are not radically different from others in the locality. Mr. Murphy was empowered to attend to the matter, and advise also as to the color of brick to be used.

14. NEW APARTMENT, MOUNT VERNON MEMORIAL HIGHWAY: Mr. Irving C. Root, Superintendent, National Capital Parks, National Park Service, submitted a set of drawings for a new Apartment to be known as Mason Hall, and located between Slater's Lane and Bashford Lane, along the Mount Vernon Memorial Highway. Mr. Merel S. Sager of his Office discussed the design with the Commission.

The Commission decided that the Apartment should be built in accordance with existing regulations, at least 40 feet back from the property line of the Mount Vernon Memoiral Highway. If this is done the Commission would see no objection to the Government granting the use of 15 feet of right of way for a service roadway and sidewalk, provided the owner dedicates a similar strip of ground, making the total width for this service roadway and sidewalk 30 feet.

The Commission saw no advantage in the roof treatment as proposed and interposed no objection to a flat roof. The Commission recommended that the elevations be greatly simplified, and requested that the revised design be submitted to the Commission. (Exhibit J).

15. ANDREW W. MELLON MEMORIAL FOUNTAIN: Chairman Clarke reported that, since the meeting of the Commission of Fine Arts on December 10, 1948, when the location of the fountain was approved for erection on the triangle at the intersection of Pennsylvania Avenue and Constitution Avenue, in front of the National Gallery of Art, the National Capital Park Commission's Coordinating Committee has given consideration to the site, and reported that due to a contemplated channeling of traffic by the District Highway Department in front of the National Gallery an attempt is being made to encroach on the triangle.

The Commission expressed their regret about this and designated Chairman Clarke and Vice Chairman Finley to confer with the Coordinating Committee about the matter on Tuesday morning, January 11th. (The Committee Meeting was held as a result of which it was decided to give further study to the traffic plan, with a view to preserving the location for the fountain.)

16. STATUE OF GENERAL ARTIGAS: Mr. Lawrie reported that during a recent visit in Chicago he saw a statue about 11 feet high, the same as the General Artigas, which is on a pedestal 7 feet high, and looks very well. He thought it to be a good proportion to be kept in mind for the proposed pedestal of the General Artigas statue to be erected in Washington. The Commission concurred.

17. FREER GALLERY OF ART PURCHASES: Chairman Clarke, in behalf of the Commission, inspected a number of works of art submitted by Director Wenley and approved them (Exhibit K).

The Commission adjourned at 5:00 p.m., to meet Friday, February 11, 1949.

The Commission adjourned at 5:00 p.m., to meet Friday, February 13, 1942.

GILMORE D. CLARKE
145 EAST 32ND STREET
NEW YORK 16

December 29, 1948.

Dear Mr. Caemmerer,

In writing and in assembling the photographs, drawings, and maps for your recently published "Historic Washington, Capital of the Nation," you have rendered a fine service, not only to our great Capital, but as well to the whole country. It is most timely that an informative document on the Nation's greatest City be published and it is eminently fitting that it be prepared by one who has been so intimately connected with the gradual and orderly growth of the Capital over the past quarter of a century.

I am sure that the members of the Commission are as proud as I am that the Secretary and Administrative Officer of the Commission of Fine Arts is the author of this authoritative, unusually well illustrated, and attractive document concerning Washington. I congratulate you and thank you on behalf of countless numbers of American citizens who, through libraries and other sources, may have the opportunity to learn something of the fundamentals concerning the development of the Capital City of the United States.

The editorial in yesterday's Evening Star, entitled "Historic Washington," conveys a high tribute from the Press.

With warm best wishes for a happy New Year to you and to yours,

Sincerely yours,

Gilmore D. Clarke.

Dr. H. Paul Caemmerer
The Commission of Fine Arts
7000, Interior Department Building
Washington 25, D.C.

EXHIBIT A

Star 12-29-48

'Historic Washington'

A booklet sponsored by the Columbia Historical Society naturally would be expected to have historic significance, and "Historic Washington," just off the press, justifies all reasonable anticipations in that regard. The author of this 98-page chronicle of the Nation's Capital is Dr. H. Paul Caemmerer, a past president of the society, who has been secretary of the National Commission of Fine Arts since 1922. He brings to his task a thorough knowledge of the evolution of the District of Columbia, as well as a keen appreciation of beauty in city planning and building.

One quality in the result of his labors is convenience. The little book represents an assembling of data which an average citizen interested in Washington would wish to have available in compact form. Many of the illustrations never have been published previously in any volume intended for popular reading. Mr. Caemmerer has produced a work which the man in the street can enjoy, yet he has preserved the scientific character of his conception of his theme.

Washington has grown from very small beginnings, and this account of its rise does not omit its struggles. Neither does it neglect the triumphs which have been achieved. Mr. Caemmerer, for instance, is frank about the processes of trial and error which finally yielded the Capitol as we see it today—a monument reflecting the people's experience, not perfect, perhaps, yet undeniably impressive beyond any other parliamentary edifice in the world.

At the close of his text the author rejoices in the adaptability of Washington "to meet all future needs." That is his way of saying that change is necessary and desirable. But he also emphasizes consistency when he quotes former President Hoover's words about the encouragement of "elevation of thought . . . which comes from great architecture." Mr. Caemmerer, stressing the history of the Nation's Capital, sets up a model for the future with special recognition of the Sesquicentennial in 1950. Copies of his book may be had from the office of the Historical Society at 1420 New York avenue N.W., at cost of publication—75 cents each.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 10, 1949.

Dear Mr. Clarke:

The Commission of Fine Arts, at their meeting today, designated the Chairman to represent the Commission on an inspection of several proposed Military Cemeteries of World War II in Europe, during the month of April, 1949, without expense to the Government of the United States.

It is provided in Public Law 456, Seventy-ninth Congress, approved June 26, 1946, "That before any design or material for memorials (to commemorate the services of the American Armed Forces) is accepted by the Commission (American Battle Monuments Commission), the same shall be approved by the Commission of Fine Arts."

It will be most helpful to this Commission if you will make an inspection of the sites of as many World War I and World War II cemeteries in Europe as you find time to visit. Problems relating to the location of these cemeteries, as well as the location of graves sites and memorials, in connection with their general landscape treatment, are perplexing, and it will be most helpful in the solution of problems to have your criticisms and suggestions concerning them, made from personal observation.

Sincerely yours,

H. P. Caemmerer,
Secretary.

Hon. Gilmore D. Clarke, Chairman,
The National Commission of Fine Arts,
480 Park Avenue,
New York, New York.

EXHIBIT B

DRAFT

THE COMMISSION OF FINE ARTS

Washington

January 10, 1946.

Dear Mr. Olmsted:

The Commission of Fine Arts, at their meeting Monday, instructed the Chairman to request the Commission to inspection of several proposed Military Cemeteries of World War II in Europe, during the month of April, 1946, without expense to the Government of the United States.

It is provided in Public Law 490, Seventy-ninth Congress, approved June 26, 1946, "that before any design or material for memorials to commemorate the services of the American Armed Forces) is accepted by the Commission (American Battle Monuments Commission), the same shall be approved by the Commission of Fine Arts."

It will be most helpful to this Commission if you will make an inspection of the sites of as many World War I and World War II cemeteries in Europe as you find time to visit. Problems relating to the location of these cemeteries, as well as the location of grave sites and memorials, in connection with their general treatment, are beginning, and it will be most helpful in the solution of problems to have your criticisms and suggestions concerning them, made from personal observation.

Sincerely yours,

Hon. Gilmore D. Clarke, Chairman,
The National Commission of Fine Arts,
480 Park Avenue,
New York, New York.

H. . Secretary.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 22, 1948.

Dear Mr. Harbeson:

Your letter of December 16th has been received.

The Commission of Fine Arts approve the appointment of Thomas D. Church, as Landscape Architect Collaborator with Gardner Dailey, architect, for the American Military Cemetery at Manila, Philippine Islands.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Mr. John F. Harbeson, Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

EXHIBIT C - a

December 15, 1948.

Dear Mr. Harbeson:

Your letter of December 10th has been received.

The Commission of Fine Arts approves the appointment of Thomas D. Church, as Landscape Architect Collaborator with Gardner Dailey, architect, for the American military Cemetery at Manila, Philippine Islands.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Mr. John F. Harbeson, Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 15, 1948.

Dear Mr. Harbesch:

Your letter of December 12th, advising that Murphy and Locraft, architects, for St. Avold Memorial Chapel, recommend Ralph Griswold, of Pittsburgh, as Landscape Collaborator for their project, has received consideration.

The Commission of Fine Arts approve the appointment of Mr. Griswold as the landscape architect for the development of St. Avold Cemetery.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Mr. John F. Harbeson, Consulting Architect,
American Battle Monuments Commission,
1510 Architects Building,
Philadelphia 3, Pa.

EXHIBIT C - #b

THE COMMISSION OF FINE ARTS

Washington

December 7, 1934.

Dear Mr. Norcross:

Your letter of December 12th, addressed [illegible] Murphy and Dorsett, architects, for St. Avold Memorial Chapel, recommend Ralph Griswold, of Pittsburgh, as landscape collaborator for their project, has received consideration.

The Commission of Fine Arts approves the appointment of Mr. Griswold as the landscape architect for the development of St. Avold Cemetery.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Secretary.

Mr. John A. Norcross, Consulting Landscape,
American Battle Monuments Commission,
1519 Pennsylvania Building,
Philadelphia, Pa.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 15, 1948.

Dear Mr. Harbeson:

Your letter of December 12th, offering the name of A. E. Brinkerhoff, 101 Park Avenue, as the landscape architect to collaborate with Toombs and Creighton, architects, on plans for Draguignan Cemetery, has received consideration.

The Commission of Fine Arts approve the appointment of Mr. Brinkerhoff for this project.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,
Chairman.

Mr. John F. Harbeson, Consulting Architect,
American Battle Monuments Commission,
1510 Architects Building,
Philadelphia 3, Pa.

EXHIBIT C -c

Mr. John S. Hardesen, Consulting Architect,
American Public Conservation Commission,
1510 Architects Building,
Philadelphia 3, Pa.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 31, 1948.

Dear Mr. Harbeson:

Your letter of December 29th has been received.

The Commission of Fine Arts approve the appointment of Mr. Michael Rapuano, as landscape architect collaborator with Coolidge, Shepley, Bulfinch and Abbott, architects, of Boston, Mass., for the American Military Cemetery at Margraten, Holland.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Mr. John F. Harbeson,
Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

EXHIBIT C- (d)

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

December 31, 1928.

Dear Mr. Harbeson:

Your letter of December 29th has been received.

The Commission of Fine Arts approves the appointment of Mr. Michael Rapuano, as Landscape Architect collaborator with Coolidge, Shepley, Bulfinch and Abbott, Architects, of Boston, Mass., for the American Military Cemetery at Margraten, Holland.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Mr. John I. Harbeson,
Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

EXHIBIT C - (3

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 10, 1949.

Dear Mr. Harbeson:

The Commission of Fine Arts have considered your letter of January 5, 1949, and approve the appointment of the firm of Olmsted Brothers (Edward C. Whiting) as landscape collaborator for the American Military Cemetery at Cambridge, England, Perry Shaw and Hepburn, Architects.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. John F. Harbeson, Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

EXHIBIT C - (e)

EXHIBIT C - (a)

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 10, 1949.

Dear Mr. Harbeson:

Your letter of December 30, 1948, has been received.

The Commission of Fine Arts approve the appointment of Mr. Michael Rapuano as Landscape Architect collaborator for the American Military Cemetery, at Florence, Italy, of which McKim, Mead and White are the architects.

While the Commission of Fine Arts believe in adhering to the policy established of limiting the appointment of an artist to one project, they nevertheless feel that in view of Mr. Rapuano's exceptional ability in matters relating to Italian landscape architecture and his familiarity with the Italian language, an exception in this instance is justified.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. John F. Harbeson, Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

EXHIBIT C-(f)

EXHIBIT C-1

The Commission of Fine Arts
WASHINGTON

January 10, 1949

Dear Mr. Harbeson:

Your letter of December 30, 1948, has been received.

The Commission of Fine Arts approves the appointment of Mr. Mihonel Hapsmo as landscape architect collaborator for the American Military Cemetery, at Florence, Italy, of which Devlin, Head and White are the architects.

While the Commission of Fine Arts believes in adhering to the policy established of limiting the appointment of an architect to one project, they nevertheless feel that in view of Mr. Hapsmo's exceptional ability in matters relating to Italian landscape architecture and his familiarity with the Italian language, an exception in this instance is justified.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. John E. Harbeson, Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 12, 1949.

Dear Mr. Harbeson:

The Commission of Fine Arts, at their meeting on January 10, 1949, gave careful consideration to your letter of January 4th with regard to the appointment of collaborating artists for the World War II program of the American Battle Monuments Commission.

The Commission believe in adhering to the generally established policy of limiting one commission to each artist. However, in the case of Michael Rapuano, Landscape Architect, the Commission of Fine Arts realize that, in the circumstances, it was desirable to call upon him for professional services in the early stages of three particular projects in order to avoid delay in the program related to internments. The Commission feel that, although Mr. Rapuano has been named the collaborating landscape architect for the American Military Cemetery at Margraten, Holland, it would be helpful and in the best interests of the work if he served also as the collaborating landscape architect for the American Military Cemetery at Florence, Italy, more particularly because of his expert knowledge of the Italian landscape and his familiarity with the language.

The Commission of Fine Arts suggest Arthur A. Shurcliff as collaborating landscape architect for the American Military Cemetery at St. James, France; Mr. Aldrich will confer with him and with you concerning this matter.

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. John F. Harbeson
Consulting Architect
The American Battle Monuments Commission
Philadelphia 3, Pennsylvania.

EXHIBIT D - 1

EXHIBIT D — 1

Copy

N HARBESON
J.H. HOUGH
H. LIVINGSTON
F. LARSON

HARBESON, HOUGH, LIVINGSTON & LARSON

ARCHITECTS

Successors to Paul P. Cret, Architect

1510 Architects Building, Philadelphia 3, Pa.

DARWIN H. URFFER
CHAS. F. WARD, JR.
ROLAND L. MOORE
F. SPENCER ROACH
WILLIAM H. PARKER

3 January 1949

Re: No. 541 - A.B.M.C.
Collaborating Landscape Architects

The Commission of Fine Arts
Interior Department Building
Washington 25, D. C.

Gentlemen:

The National Fine Arts Commission and the American Battle Monuments Commission have set up some rules for the appointment of collaborating Painters, Sculptors and Landscape Architects for the War II program of the Battle Monuments Commission after discussions as to various aspects of this matter.

While these discussions were going on, and before the principles had been sent to the Architects who are to ask approvals of the Commissions for their nominations as to collaborators, the Architects were required to furnish layout plans for the several cemeteries, showing the general disposition of the elements of the composition, and on approval of this layout to furnish grading drawings, in plan and section, of the burial areas so that the Graves Registration Service could carry out its program of reburials without delay.

In this study of the general plan layouts, and of the ground formations of the burial areas, many of the Architects, as a matter of customary procedure, called for the advice and help of Landscape Architects, and without consulting either Commission as to this step, no requirement for such action having yet been issued.

It happens that in three instances the Architects have called for the advice of one Landscape Architect, a distinguished member of his profession, and have had his professional assistance in making the layout plans and the grading plans and sections.

After conferring with General North and with his concurrence, I write to ask for your approval of the following action:

That the choice by Henry Shepley, Wm. T. Aldrich, and James K. Smith, Architects, of Michael Rapuano as collaborating Landscape Architect be confirmed, and that for the remainder of the program, having now given explicit instructions, we follow the principle of one project per artist. Each of these Architects has made formal request for this landscape architect, whose ability is unquestioned.

Respectfully submitted,

John Harbeson
Harbeson, Hough, Livingston and Larson
Consulting Architects

JH:c

EXHIBIT D

HARRISON
H. HOUGH
L. LIVINGSTON
. LARSON

MACOMBER, HOUGH, LIVINGSTON & LARSON

ARCHITECTS

Successors to Paul P. Cret, Architect

1616 Architects Building, Philadelphia 3, Pa.

CHESTER M. DWIGHT
CHAS. F. WEBB, JR.
ROLAND L. MORRIS
F. BRENTON COLAW
VIRGILIAN R. EMPEN

January 1949

: No. 241 - A.B.M.C.
Collaborating Landscape Architects

e Commission of Fine Arts
terior Department Building
ashington 25, D. C.

entlemen:

he National Fine Arts Commission and the American Battle Monuments Commission have
et up some rules for the appointment of collaborating Painters, Sculptors and Land-
cape Architects for the War II program of the Battle Monuments Commission after dis-
ussions as to various aspects of this matter.

hile these discussions were going on, and before the principles had been sent to the
rchitects who are to ask approvals of the Commissions for their nominations as to
llaborators, the Architects were required to furnish layout plans for the several
emeteries, showing the general disposition of the elements of the composition, and on
pproval of this layout to furnish grading drawings, in plan and section, of the burial
reas so that the Graves Registration Service could carry out its program of reburials
ithout delay.

n this study of the general plan layouts, and of the ground formations of the burial
reas, many of the Architects, as a matter of customary procedure, called for the ad-
ice and help of Landscape Architects, and without consulting either Commission as to
his step, no requirement for such action having yet been issued.

t happens that in three instances the Architects have called for the advice of one
andscape Architect, a distinguished member of his profession, and have had his pro-
essional assistance in making the layout plans and the grading plans and sections.

fter conferring with General Morin and with his concurrence, I write to ask for your
pproval of the following actions:

That the choice by Henry Shepley, Wm. T. Aldrich, and James R. Smith, Architects,
of Michael Rapuano as collaborating Landscape Architect be confirmed, and that for
the remainder of the program, having now given explicit instructions, we follow the
principle of one project per artist. Each of these Architects has made formal
request for this Landscape architect, whose ability is unquestioned.

espectfully submitted,

ohn Harbeson

arkison, Hough, Livingston and Larson

H:c

Consulting Architects

EXHIBIT I

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 11, 1949.

Dear Mr. Bartel:

The Commission of Fine Arts, at their meeting on January 10, 1949, gave consideration to your letter of December 13, 1948, requesting advice concerning the proposed memorial plaque to be erected in the Interstate Commerce Commission Building at Twelfth Street and Constitution Avenue, Northwest, in honor of the men of your Commission who lost their lives in World War II.

The Commission recommend that the memorial plaque be in character with the Interstate Commerce Commission Tablet of World War I. It should, therefore, be in marble and be designed by a competent architect. The design should be submitted to the Commission of Fine Arts for approval.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. W. P. Bartel, Secretary,
The Interstate Commerce Commission,
Washington, D. C.

EXHIBIT (E)

Mr. W. P. Bartel, Secretary,
The Interstate Commerce Commission,
Washington, D. C.

Dear Mr. Bartel:

The Commission of Fine Arts, at their meeting on Tuesday, [illegible], 1940, gave consideration to your letter of December 13, 1939, requesting advice concerning the proposed memorial plaque to be erected in the Interstate Commerce Commission Building at Twelfth Street and Constitution Avenue, Northwest, in honor of the men of your Commission who lost their lives in World War II.

The Commission recommend that the memorial plaque be in character with the Interstate Commerce Commission Tablet of World War I. It should, therefore, be in marble and be designed by a competent architect. The design should be submitted to the Commission of Fine Arts for approval.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 11, 1949.

Dear Mr. Thatcher:

In further reference to your letter of December 2, 1948, I have to inform you that the Commission of Fine Arts, at their meeting on January 10, 1949, decided, upon the recommendation of the painter member of the Commission, the Honorable Maurice Sterne, that Alfred Jonniaux is qualified to paint the portrait of former Secretary of Agriculture Anderson.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Arthur B. Thatcher, Chief,
Office of Plant and Operations,
Department of Agriculture,
Washington, D. C.

EXHIBIT F

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 13, 1949.

Dear Mr. Thatcher:

In further reference to your letter of December 2, 1948, I have to inform you that the Commission of Fine Arts, at their meeting on January 10, 1949, decided, upon the recommendation of the painter member of the Commission, the Honorable Maurice Sterne, that Alfred Jonniaux is qualified to paint the portrait of former Secretary of Agriculture Anderson.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Hon. Arthur B. Thatcher, Chief,
Office of Plant and Operations,
Department of Agriculture,
Washington, D. C.

EXHIBIT F

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 11, 1949.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 10, 1949, were pleased to inspect the model for the General Accounting Office Building, to be built at Fifth and G Streets, Northwest, which was submitted in your behalf by Mr. C. David Persina, Chief of the Division of Design of your Office.

The Commission approved the model. The Commission suggest that the proposed treatment of sculpture at the southeast and southwest corners of the building be omitted, thus providing for a continuous landscape treatment and simplification of the walks at those corners of the building.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Honorable W. E. Reynolds,
Commissioner of Public Buildings,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

EXHIBIT G

Dear Sir:

The Commission of Fine Arts, at their meeting on January 13, 1936, were pleased to inspect the model for the General Accounting Office Building, to be built at 17th and F Streets, Northwest, which was submitted in your behalf by Mr. C. David Perkins, Chief of the Division of Design of your Office.

The Commission approved the model. The Commission suggests that the proposed treatment of sculpture at the southwest and southwest corners of the building be omitted, also provided for a continuous landscape treatment and simplification of the walks at those corners of the building.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Honorable [illegible],
Commissioner of Public Buildings,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

COPY

THE GORHAM COMPANY
Bronze Division
Providence 7, Rhode Island

December 17, 1948.

r. Gilmore D. Clarke
hairman - National Commission of Fine Arts
ashington, D.C.

ear Mr. Clarke: Re: Permanent Memorial - J. Q. A. Ward's
Washington statue.

ollowing our discussion on this matter at the time of my call last month, am pleased to advise you that we have checked the model and find it to e in reasonably good condition and that it is available for a casting to e made for Washington, D.C.

he writer has also contacted Mrs. Marion Smith, who is sole heir to the ard estate for her permission and royalty payable on such casting. We ave figured our cost for a casting of this famous statue within the near uture and can quote a price of $22,000 f.o.b. Washington, D.C. not in- luding cost of pedestal or erection. While the cost of labor and material re still on the up-grade, we believe that this quotation can be maintained or a reasonable time.

he writer has already discussed the possibility of renewed activity on the art of Congress with Senator Theodore F. Green of Rhode Island who has pledged is cooperation if you feel that this whole matter can be reopened.

I certainly appreciated the brief discussion I had with you and Mr. Caemmerer nd sincerely hope that by mutual cooperation we can again start the ball rolling o that this famous statue can be placed in Washington, D.C.

ith kindest personal regards and the Season's Greetings, I am

Very truly yours,

THE GORHAM COMPANY
Bronze Division

(Signed) Ellsworth Gale
Sales Manager

EG:S
Wash.

EXHIBIT H

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 11, 1949.

Dear Mr. Gale:

The Commission of Fine Arts, at their meeting on January 10th, 1949, gave careful consideration to your letter of December 17, 1948, concerning the casting of a statue of George Washington by J. Q. A. Ward to be erected here in Washington.

The Commission had hoped for many years that such a statue might be erected in the National Capital, notwithstanding a rule of the Commission that only original statues should be accepted for this Capital City. The Commission made an exception to the J.Q.A. Ward statue of George Washington, since it was cast many years ago for the expressed purpose of having it erected in the City of Washington. However, since The Gorham Company has sold the statue to another city, it would mean that a second copy of the statue would be erected in Washington in the event another cast is made. This would establish a bad precedent.

The Commission will bring this matter to the attention of Senator Green, and inform him that the Commission are still in favor of relocating a statue of John Marshall, which is on the west terrace of the United States Capitol, into the United States Supreme Court Building. The space left vacant on the west terrace should then be replaced by an original bronze statue of George Washington, designed by an eminent sculptor of this country.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Ellsworth Gale,
The Gorham Company,
Bronze Division,
Providence 7, Rhode Island.

EXHIBIT GH- 1

The Commission of Fine Arts

WASHINGTON

Dear Mr. Gale:

The Commission of Fine Arts, at their meeting on January 10th, 1912, gave careful consideration to your letter of December 27, 1911, concerning the erection of a statue of George Washington by J. Q. A. Ward to be erected here in Washington.

The Commission had hoped for many years that a statue might be erected in the National Capital, commemorating a true type the Commission felt only original statues should be accepted for this Capital City. The Commission made an exception to the U.S.A. Marc statue of George Washington, since it was felt many years ago for the expressed purpose of having it erected in the City of Washington. However, since The Corcoran Gallery has the statue to another city, it would seem that a second copy of the statue would be erected in Washington in the event another case is made. This would establish a bad precedent.

The Commission will bring this matter to the attention of Senator Green, and inform him that the Commission are still in favor of relocating a statue of John Marshall, which is on the west terrace of the United States Capitol, that the United States Supreme Court Building. The space left vacant on the west terrace might then be replaced by an original bronze statue of George Washington, designed by an eminent sculptor of this country.

For the Commission of Fine Arts:

Sincerely yours,

Mr. Ellsworth Gale,
The Corbin Company,
Bronze Division,
Providence 7, Rhode Island.

EXHIBIT B-1

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 12, 1949.

Honorable Theodore F. Green
United States Senate
Washington, D.C.

Dear Senator Green,

Under date of December 17, 1948, I received a letter from Mr. Ellsworth Gale, Sales Manager, The Gorham Company of Providence, a copy of which is enclosed, offering to make a second casting of the Statue of George Washington by J.Q.A. Ward for the Capitol Grounds in the City of Washington. This was sent pursuant to a personal visit from Mr. Gale, as indicated in his letter.

On January 10, 1949, I brought the matter to the attention of the Commission of Fine Arts, at a meeting held on that day. The subject was discussed thoroughly and the interest of the Commission in having a notable statue of George Washington erected on the Capitol Grounds is as strong as ever. However, since The Gorham Company sold the statue originally intended for the National Capital, in accordance with existing legislation, the Commission felt that an unfortunate precedent would be established if a second copy were to be made from the same model by Ward for placement on the Capitol Grounds, thus to create three statues, including the original, of Washington from the same model.

The Commission have recognized a long-standing custom that only original works of art should be erected in the National Capital; however, an exception was made in the case of the second casting of the outstanding statue of the First President by the eminent sculptor, J.Q.A. Ward.

The Commission of Fine Arts wish to assure you that they would welcome having a notable bronze statue of the First President on the Capitol Grounds made by an eminent American sculptor.

I am enclosing also a copy of the letter sent to Mr. Gale.

Sincerely yours,

Gilmore D. Clarke
Chairman

EXHIBIT H - 2

COPY

The Honorable Theodore R. Green
United States Senate
Washington, D.C.

Dear Senator Green,

Under date of December 17, 1965, I received a letter from Mr. Ellsworth Cole, Chief Engineer, The Capitol Theatre, a copy of which is enclosed, offering to make a second recording of the Capitol Chorale singing "Home." Word from the Senator Green's office in Washington. This was sent pursuant to a previous visit from Mr. Cole, as indicated in his letter.

On January 10, 1966, I received the letter on the subject of the Commission of Fine Arts, at a meeting held on that day. The subject was discussed thoroughly and the interest of the Commission in having a movable statue of George Washington erected on the Capitol Grounds is as strong as ever. However, since the Commission has the statue originally intended for the National Gallery in accordance with Legislation, the Commission feels that an opportunity presented would be especially a second copy were to be made from the mold by Rudolph Evans on the Capitol Grounds, thus to create three statues, including the original, of Washington from the same model.

The Commission have recognized a long-standing custom that only original works of art should be erected on the Capitol Grounds; however, an exception was made in the case of the second duplicate statue of the First President by Hiram Powers, which was placed on the Capitol Grounds.

The Commission of Fine Arts would be pleased to have Mr. Cole would provide a model of the statue of the first President on the Capitol Grounds made by an eminent American sculptor.

I am enclosing also a copy of the letter sent to Mr. Cole.

Sincerely yours,

Delbert L. Clarke
Chairman

ENCLOSURE - 1

COPY

UNITED STATES SENATE

Committee on Appropriations

January 25th, 1949.

Mr. Gilmore D. Clarke, Chairman
The Commission of Fine Arts
Interior Department Building
Washington, D.C.

My dear Mr. Clarke:

Thank you for your letter of January 12th reporting that the Commission of Fine Arts is still interested in having a bronze statue of George Washington located on the Capitol grounds.

I heartily agree with the views of the Commission in this matter and, if legislation is necessary, I shall be glad to talk to you relative to having the proper bill drawn and introduced.

Yours very truly,

(Signed) Theodore Francis Green

TFG:hd

EXHIBIT H-3

COPY

Committee on Appropriations

January 27th, 1928.

Mr. Gilmore D. Clarke, Chairman
The Commission of Fine Arts
Interior Department Building
Washington, D.C.

My dear Mr. Clarke:

Thank you for your letter of January 25th reporting that the Commission of Fine Arts is still interested in having a bronze statue of George Washington located on the Capitol grounds!

I heartily agree with the views of the Commission in this matter and, in fact/otherwise, I should be glad to talk to you relative to having the proper bill drawn and introduced.

Yours very truly,

(Signed) Theodore Burton Green

TBG:hd

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 11, 1949.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 10, 1949, approved a revised design for a Gatehouse at the National Arboretum, submitted in your behalf by Mr. C. David Persina, Chief of Design, of your Office.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Honorable W. E. Reynolds,
Commissioner of Public Buildings,
Public Buildings Administration,
Federal Work Agency,
Washington, D.C.

EXHIBIT I

Mr. Reynolds
Commissioner of Public Buildings
Public Buildings Administration
Federal Works Agency
Washington, D.C.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on January 10, 1940, approved a revised design for a fountain at the National Arboretum, submitted in your behalf by Mr. H. David Prentice, Chief of Design, of your Office.

For the Commission of Fine Arts:

Gilmore D. Clarke,
Chairman.

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 12, 1949

Dear Mr. Root:

Your letter of January 6th, with accompanying plan and designs for the proposed Mason Hall Apartment between Slater's Lane and Bashford Lane, Alexandria, received the attention of the Commission of Fine Arts at their meeting on January 10, 1949. The designs were explained by Mr. Merel S. Sager of your office, with whom the Commission discussed them.

The Commission hope that the Apartment will be built in accordance with the established regulations, at least 40 feet back from the property line of the Mt. Vernon Memorial Highway. If this is agreed to they see no objection to the Government granting the use of 15 feet for a right of way for a service roadway and sidewalk, provided the owner dedicates a similar strip of ground, making the total overall width for this service roadway and sidewalk 30 feet.

The Commission see no advantage in the roof treatment as proposed and would not object to a flat roof. The Commission recommend that the elevations be greatly simplified. The revised design should be submitted to this Commission.

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Irving C. Root, Superintendent
National Capital Parks
National Park Service
Department of the Interior
Washington, D. C.

EXHIBIT J

COPY

THE COMMISSION OF FINE ARTS

WASHINGTON

January 24, 1942

Dear Mr. Root:

Your letter of January 6th, with accompanying plan and design for the proposed Mears Hall Apartment between Fisher's Lane and Beallford Lane, Alexandria, received the attention of the Commission of Fine Arts at their meeting on January 20, 1942. The designs were explained by Mr. Merrel R. Seger of your office, with whom the Commission discussed them.

The Commission hope that the Apartment will be built in accordance with the established regulations, at least 40 feet back from the property line of the Mt. Vernon Memorial Highway. If this is agreed to they see no objection to the Government granting the use of 15 feet for a right of way for a service roadway and sidewalk, provided the owner dedicates a similar strip of ground, making the total overall width for this service roadway and sidewalk 30 feet.

The Commission see no advantage in the roof treatment as proposed and would not object to a flat roof. The Commission recommend that the elevations be greatly simplified. The revised design should be submitted to this Commission.

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Irving C. Root, Superintendent
National Capital Parks
National Park Service
Department of the Interior
Washington, D. C.

COPY 2

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, the Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Pottery tripod with cover, three-color glaze. Chinese, T'ang dynasty.

1 Pottery vase; bottle-shaped, Chun type. Chinese, Sung dynasty,

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

For the Regents of the Smithsonian Institution.

Jan. 11, 1949

Gilmore D. Clarke, Chairman
For the Commission of Fine Arts.

EXHIBIT K

[illegible]

[illegible]

[illegible]